House & Garden

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Household Equipment Number

August · 1922
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"Standard"
PLUMBING FIXTURES
Standard Sanitary Mfg. Co., Pittsburgh
Write for Catalogue

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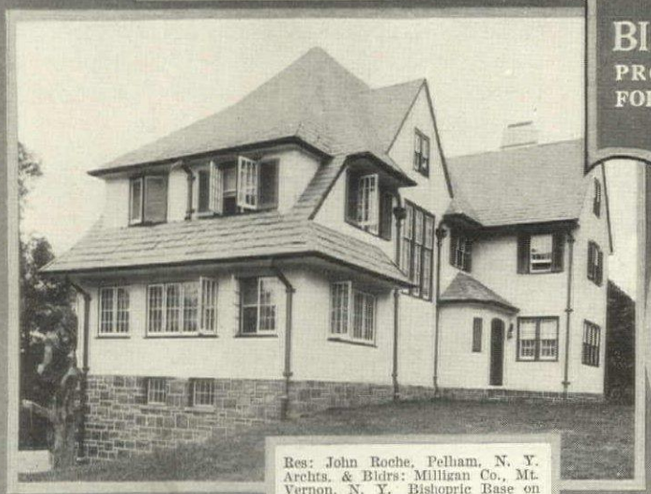
Res: Wm. C. Laiblin, Congress Lake, O. Archt: Chas. E. Firestone, Canton, O. Bishopric Base on all exteriors.

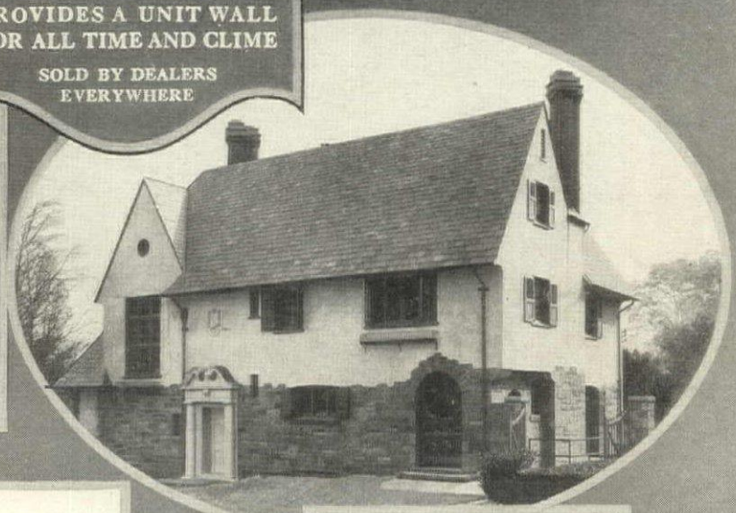
Res: Rev. Peter Gray Sears, Houston, Texas. Archts. & Contractors: Thomas & Van Santen. Bishopric Base on all exteriors.

BISHOPRIC
STUCCO OVER BISHOPRIC BASE
PROVIDES A UNIT WALL FOR ALL TIME AND CLIME

SOLD BY DEALERS EVERYWHERE



Res: John Roche, Pelham, N. Y. Archts. & Bldrs: Milligan Co., Mt. Vernon, N. Y. Bishopric Base on all exteriors.



Res: J. C. Fahey, Baltimore, Md. Archt: Wm. D. Lamdin, Bishopric Base on all exteriors.

HOMES

THERE is nothing more helpful to a Community and for the betterment of Citizenship than Home Ownership.

HOME: A word that holds charm for millions.

It is the word that rings in the ears of heartsick boys and girls after they have left small towns and have come to the City in search of fame and fortune.

It and one other word—Mother—combine to halt the wayward steps of man and maid among the bright lights of life's highway.

Home is the cradle of our joys and the surcease of our griefs.

Home is not a mere house but rather a place where we may keep tryst with the day dreams of our youth; with the memories of our old age.

The thousands of young couples to get started on the right path through life should build their own houses, and when their houses are finished and furnished their task will be to build their homes—institutions whose principles are founded not upon blueprints, but rather upon kindness and unselfishness and patience and good-will and love. Homes are builded not alone by hands.

An interesting booklet "Bishopric For All Time and Clime" illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units will be mailed you free upon request to

THE BISHOPRIC MFG. CO.
605 Este Avenue, Cincinnati, O.

Owners, Architects & Builders. The Joseph Larong Co., Cleveland, O. Bishopric Base on all interiors and exteriors.

Factories: Cincinnati, O. and Ottawa, Canada.
New York City address: 2848 Grand Central Terminal.

ZONES of SAFETY

ON the curves of the nation's highways are being painted "Keep to the right" signals—curves doubly dangerous in wet weather.

On these curves the Vacuum Cup Tread, with its *grip-hold-letgo* principle of suction, holds your car unswerving, unskidding on the wet, slippery pavement.

In addition to this *safety*, you get the utmost mileage *service* from the duplex tread construction of Vacuum Cup Tires—the regular, thicker, extra ply tread plus the tread of hundreds of sturdy Vacuum Cups on every Vacuum Cup Tire.

PENNSYLVANIA RUBBER CO. OF AMERICA, INC.
JEANNETTE, PA.
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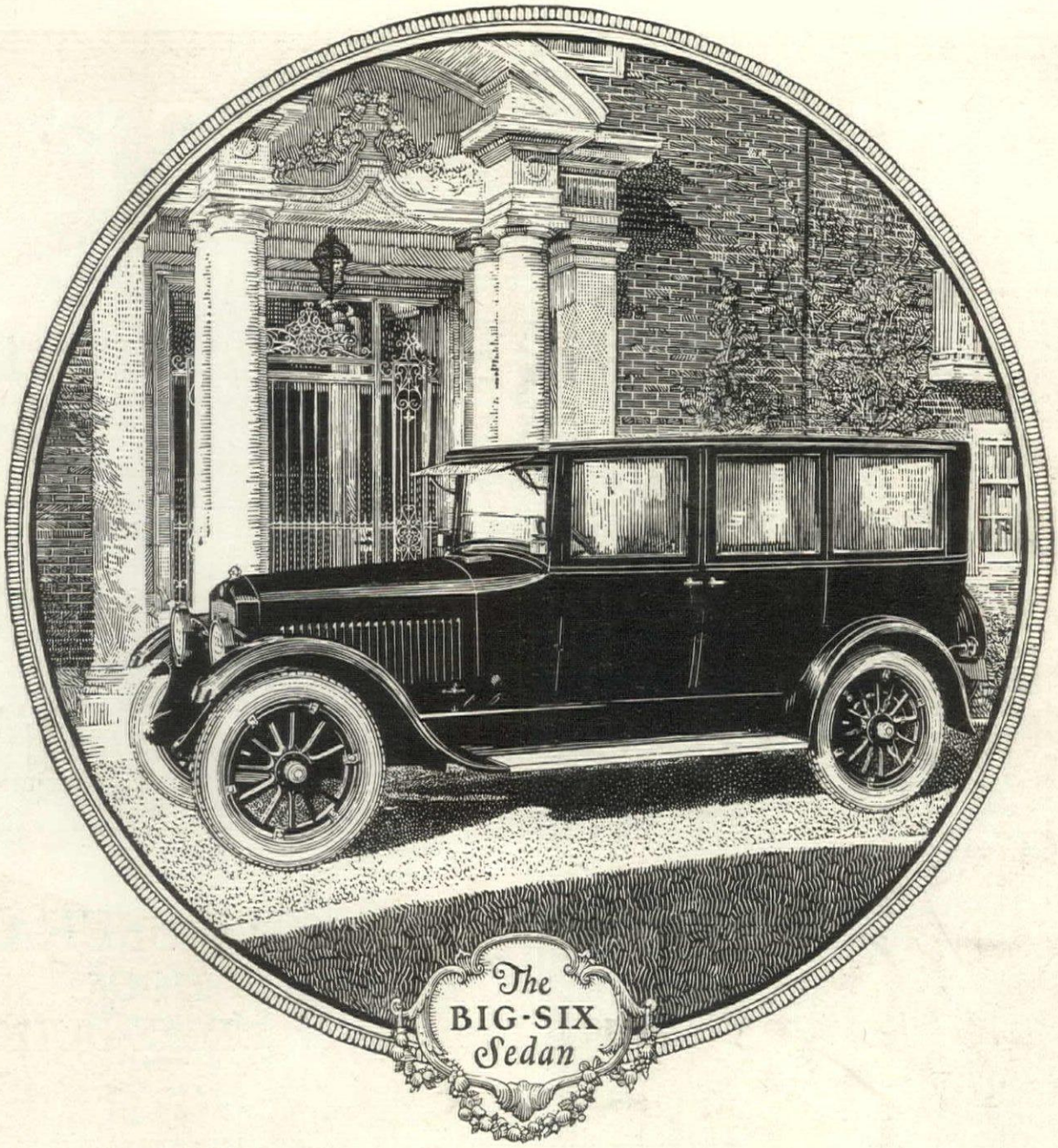
VACUUM CUP
CORD TIRES
NOW COST NO MORE THAN ORDINARY MAKES

House & Garden is published monthly by Condé Nast & Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $3.00 a year in advance. Entered as second class matter August 26, 1909, at the Post Office at New York, N. Y., under the act of March 3, 1879.



Coach making with Studebaker is a tradition that dates back to the building of inaugural carriages for Lincoln and Grant. That is why the Studebaker Big-Six Sedan, detail for detail, is comparable only to America's finest cars.

In the luxury of its upholstery and finish, in the good taste and convenience of its appointments, you will find no better examples of bodywork.

Four wide-opening doors make access easy. Extra wide windows of heavy plate glass give full vision or ventilation. Massive headlights, artistic coach lamps and the courtesy light at the side add to utility as well as distinction. The same master key locks transmission and ignition.

High prices do not necessarily mean fine cars, because prices are not based upon intrinsic values but upon production costs of individual makers, which vary widely according to their ability and manufacturing facilities.

With $70,000,000 of actual net assets, including $36,000,000 of plant facilities, Studebaker stands unsurpassed in ability and resources to manufacture economically and give the greatest intrinsic value possible for a given price.

Big-Six Prices: Sedan (7-Passenger), $2700; Coupe (4-Passenger), $2500; Speedster (4-Passenger), $1985; Touring (7-Passenger), $1785. F. O. B. Factory

THE STUDEBAKER CORPORATION OF AMERICA · *World's Largest Builder of Six-Cylinder Cars*

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The Master Book
Saves money *for* HOME BUILDERS

IF you are planning to build or remodel, send the coupon, with your name and address plainly *printed* in, to our nearest branch. We will send you, *at once*, free of any charge, our beautiful Prospectus—which faithfully describes and tells how you may secure a copy of our wonderful book, "Building With Assurance."

This Master Book of building is proclaimed by thousands of prominent architects, contractors, builders and home owners to be the most comprehensive book ever published on the subject of home building.

A $150,000 Production

Built after many years' experience this great book is a guiding star for home builders. Over 2 years were devoted to gather the material. Over $150,000 was spent in producing the first edition alone.

In "Building With Assurance" you find practically everything you should know about building. For instance, you find many illustrations of charming modern bungalows, cottages, dwellings, etc., with floor plans. These help you select a type. Then there is a wealth of beautiful interiors, stairways, living rooms, fire-places, dining rooms, etc., in Colonial, English, Dutch, Modern and other types of architecture.

"Building With Assurance" also gives you the advice of many prominent authorities! "Interior Decorations and Wall Coverings," by Marshall Field & Co. "Home Lighting," by MacBeth-Evans Co. "Home Heating," by The Crane Company. "Hardware That Harmonizes," by P. & F. Corbin Co. "Paints and Finishes," by the E. I. du Pont de Nemours Co., and many others. Never before has this valuable information been produced in book form.

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"Building With Assurance" is for earnest home lovers only. Our beautiful prospectus tells all about it, reproduces actual pages, etc. It also explains how you may secure a copy of the Master Book. This prospectus we will gladly send to those who mail the coupon.

Address Nearest Office, Dept. A-8

Morgan Sash & Door Co.
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Gentlemen:

Please send me at once copy of your beautiful Free Prospectus, which describes "Building With Assurance."

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Address.....

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MORGAN WOODWORK ORGANIZATION

"MORGAN-QUALITY"
STANDARDIZED WOODWORK

Security—YALE

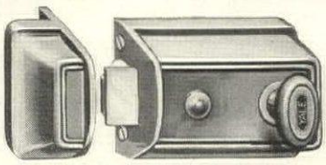
YOU don't put locks and hardware on the doors of your home for ornament alone. They should have a decorative value, of course, but above all else locks should protect you and your family. You put locks on your doors to keep out intruders—to keep them out for your lifetime and more.

Every notable advance in lock construction in the past fifty years has been made by YALE. And Yale has blazed the way in every detail of careful painstaking workmanship.

Yale hardware designs are correct, of course. They harmonize perfectly and unobtrusively with the architectural treatment of your home. Yale escutcheon plates of heavy bronze or brass, like Yale locks, last for your lifetime and your children's.

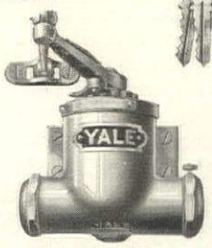
There is but one way of getting Yale—be sure the name is plainly in evidence—on the lock and on the key. It is on everything made by YALE.

Correct Design—a foregone conclusion



Yale Night Latch

Yale Padlock



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Yale products for sale by the hardware trade everywhere

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The Yale & Towne Manufacturing Co.
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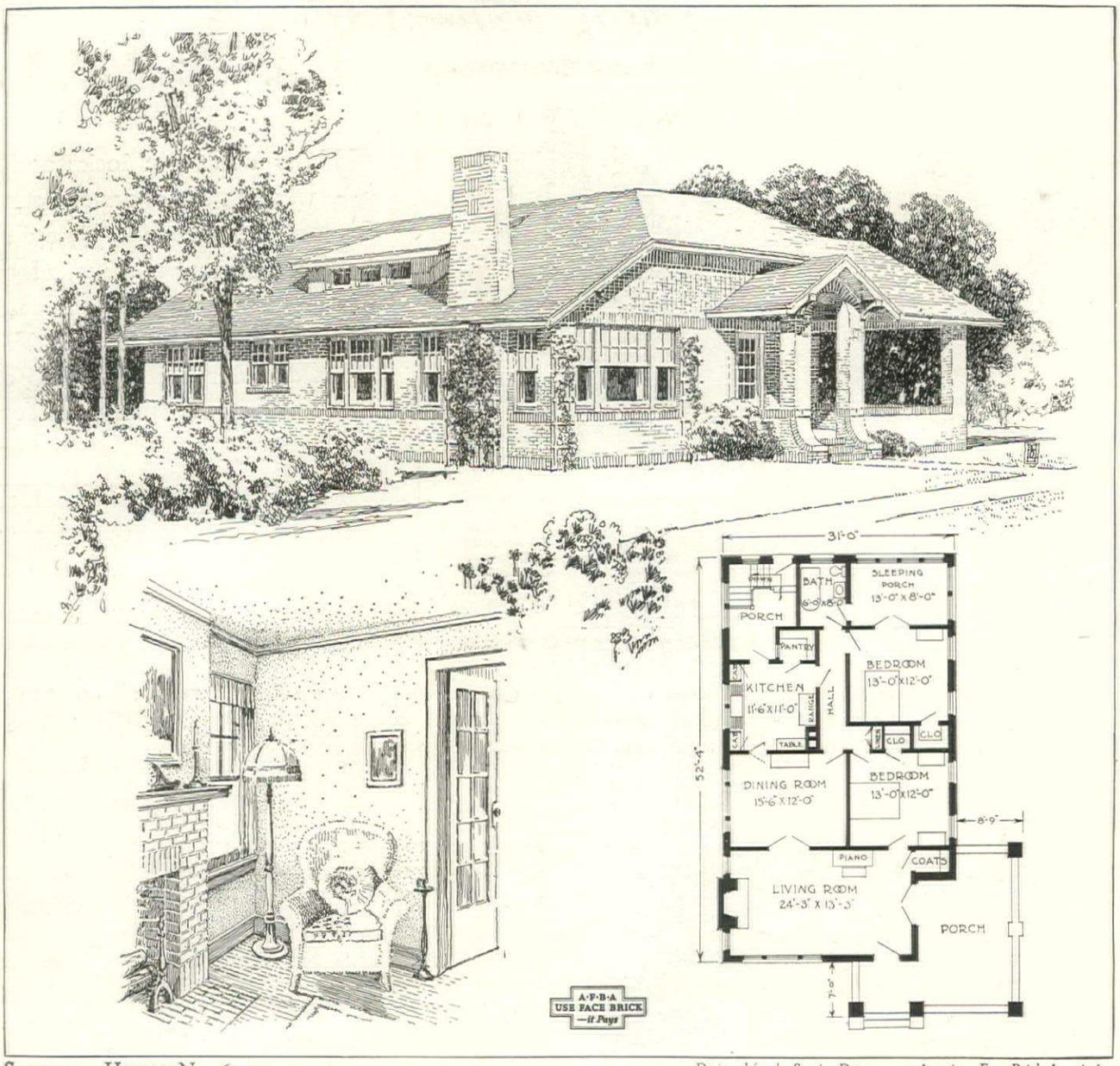
Padlocks, Night Latches, Dead Locks, Builders' Locks and Trim, Cabinet Locks, Trunk Locks Door Closers, Bank Locks, Prison Locks, Electric Industrial Trucks, Chain Blocks, Electric Hoists



SIX-ROOM HOUSE NO. 613

Designed for the Service Department, American Face Brick Association

This six-room bungalow is one of the ninety-two designs in our "Face Brick Bungalow and Small House Plans." Note the size of the rooms and their convenient arrangement, the careful placing of the large windows to provide plenty of sunlight and ventilation, as well as the dignity and beauty of the exterior.

The Popularity of the Face Brick House

WHY is it that you see so many more Face Brick houses being built than ever before? The answer is simple.

All over the country thoughtful builders are finding that a beautiful Face Brick house—whether large or small—is not beyond their means; that it is, as a matter of fact, the most economical house they can build.

The economy of the Face Brick house lies in the many savings it effects after it is built—slow depreciation, no repair bills, painting only around doors and windows, low insurance rates and smaller fuel bills; not to mention the economic value of fire-safety, comfort and beauty. These savings, in a few years, more than wipe out the slightly higher first cost of the Face Brick house over less durable and less beautiful materials.

"The Story of Brick," an artistic booklet with numerous illustrations, discusses these matters in detail. It has much helpful information for all who intend to build. Sent free.

"Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses and 7 to 8-room houses, in all ninety-two, each reversible with a different exterior design. These designs are unusual and distinctive, combined with convenient interiors and economical construction. The entire set for one dollar. Any one of the booklets, 25 cents, preferably in stamps.

We have the complete working drawings, specifications and masonry quantity estimates at nominal prices. Select from the booklets the designs you like best and order the plans, even if you are not going to build now, for their study will be not only interesting and instructive, but helpful in formulating your future plans for a home.

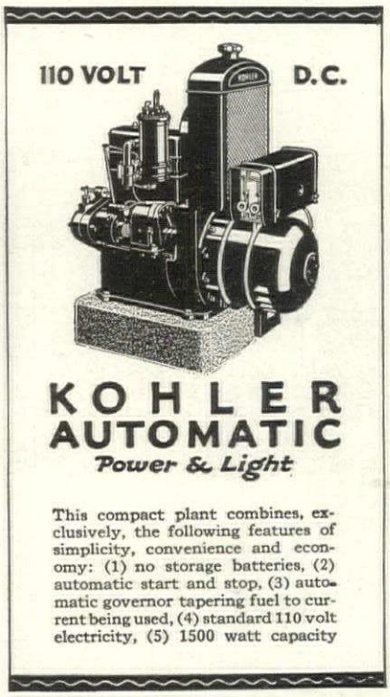
You may want "The Home of Beauty," fifty designs, mostly two stories, representing a wide variety of architectural styles and floor plans. Sent for 50 cents in stamps. We also distribute complete working drawings, specifications and quantity estimates for these houses at nominal prices.

Address, American Face Brick Association, 1721 Peoples Life Building, Chicago, Illinois.

Better living in the country—with Electricity
—*no Storage Batteries*

for SUMMER HOMES

for RESORT HOTELS



for COUNTRY CLUBS

for FARMS

"Out, away from the clangor and jam of the city . . . where the skies are blue and the air is sweet and clean . . . nearer the life that Nature intended Man to enjoy . . . and yet, with all of the comforts and advantages of home life in town . . . this has been made possible by the magic of Electricity . . ."

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THE Kohler Automatic Power and Light Plant brings to the far-away places the reliable, efficient service of standard "city" electricity.

Steady, bright light, plenty of it, for the household, yard and outbuildings.

Capable, dependable electrical power for washing, cleaning, ironing and running water for the bathroom, laundry and kitchen.

The Kohler *Automatic* Power and Light Plant works automatically—a turn of any switch starts or stops the engine and the generation of electricity.

And this current is 110 volt electricity, up to 1500 watts (2 electrical horsepower).

This means that the Kohler Automatic uses "city" appliances. You can use the same appliances you have been in the habit of using in town.

The Kohler Automatic has *no storage batteries.*

All of the electrical current generated thus is delivered directly to the point of use—gets to its work in its original intensity and vigor.

The four-cylinder engine is quiet and reliable, requiring the minimum of attention and adjustment. An automatic governor regulates the consumption of gasoline to the electricity used.

If you are thinking of installing a power and light plant, as so many owners of country places now are, be sure you see the Kohler Automatic.

It gives you electricity in its most useful, most reliable form.

The price of the Kohler is only $595 complete, no more than you are asked for ordinary plants which lack the Kohler's exclusive features. Price includes 55-gallon gasoline tank. Convenient time payments can be arranged.

Send for illustrated booklet. Dealers, write or wire today.

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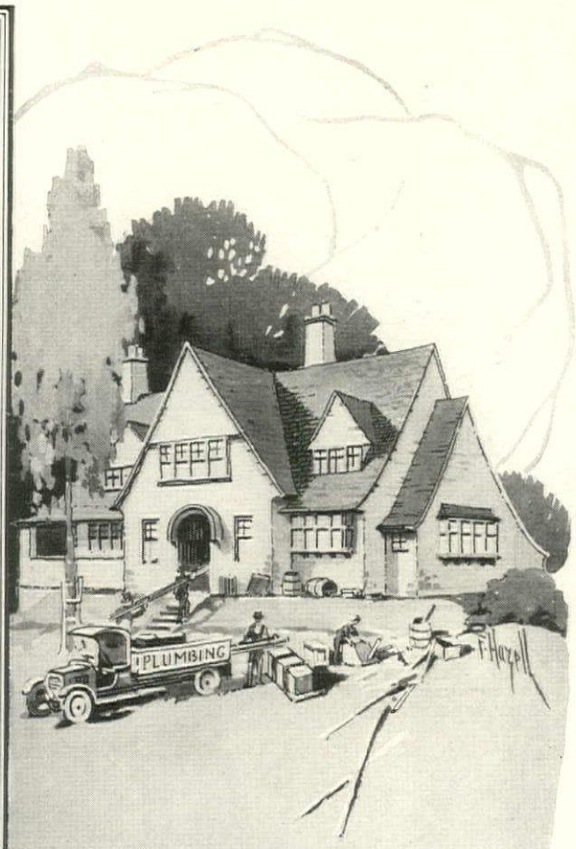
MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.



When the Plumbing and Heating Equipment Arrives

for your new home you will be impressed by the number of necessary details, and the manner in which one depends upon another.

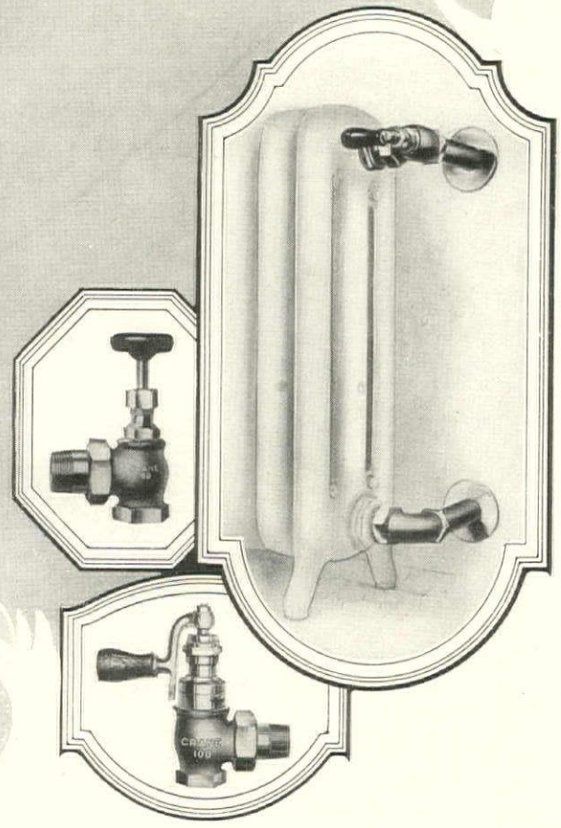
You will see the wisdom of having *every* feature reliable in manufacture as well as appropriate in design and attractive in appearance.

CRANE SERVICE

puts your *entire* plumbing and heating installations on that basis of quality-insured dependability.

Crane quality in your bathroom, kitchen, pantry and laundry equipment, and throughout your heating installation, will give you a comforting sense of security and growing appreciation in the years to come.

It is easy to obtain, too. The nearest Crane Exhibit Room, Branch or Office is ready today to supply your complete installations



CRANE CO.

836 SO. MICHIGAN AVENUE, CHICAGO

NATIONAL EXHIBIT ROOMS. CHICAGO · NEW YORK · ATLANTIC CITY

Branches and Sales Offices in More than 100 Cities

WORKS: CHICAGO · BRIDGEPORT

The Hiawatha

Yours— this beautiful home

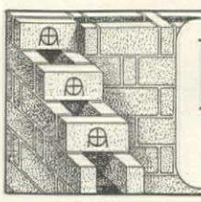
YOU can now secure complete plans and specifications for this remarkable Brick home—declared by experts to be the finest of its class in America.

This home will appeal to all because it is not only unusually artistic, but also thoroughly practical and most economical—as discussed in the adjacent column.

Send for free circular No. 705 showing alternate floor plans and giving complete details.

THE COMMON BRICK INDUSTRY OF AMERICA
2128 CLEVELAND DISCOUNT BUILDING, CLEVELAND, OHIO

The Ideal Brick Hollow Wall is made of standard brick obtainable everywhere



Ideal Brick Hollow Wall

"Brick Homes at the Cost of Frame"

Beautiful Home Available to You

This home was designed for a private owner by one of the best residence architects in America.

Sometime ago we published a view of it in one of our books and it attracted so much favorable attention that we had hundreds of requests from all over the country for details and plans.

At last we have prevailed upon the architect to grant us the right of supplying complete working drawings and specifications. These working drawings are unusually complete and contain many full size details which make them exceptionally valuable and different from the ordinary.

You will find in our free circular No. 705 an interesting description of this beautiful home, as well as much vital information about costs and construction. The circular shows front and rear views, as well as two interior views completely furnished. It also gives alternate floor plans from which you can choose.

Hiawatha's Cost Within Your Reach

This home can be built of Brick (solid masonry) for as low as from $9,000 to $13,000, depending upon location and the character of equipment and finish.

Any good contractor after seeing the plans in circular No. 705 should be able to give you an estimate of its cost in your community. With the complete plans—working drawings—and specifications which are yours at nominal cost, he can tell you exactly what he will charge to build this home for you.

Costs Even Less With Ideal Wall

When this home was first built, the Ideal Brick Hollow Wall was unknown. Its recent development makes possible the building of this Brick home for even less than the above figures. With the Ideal Wall you obtain all the advantages of solid masonry construction at a saving of ⅓ in cost.

The Ideal Wall is thoroughly described in *"Brick, How to Build and Estimate"*—a 72-page manual of vital information for those planning to build and for contractors. Only 25 cents postpaid.

The Hiawatha is one of a wide variety of Brick house designs shown in that fascinating volume, *"Brick for the Average Man's Home"*. Every one of these designs is by a competent architect. Here you will find all kinds of homes illustrated and described, together with much helpful information. The nominal price of $1.00 is to cover printing and distribution costs only.

$1.25 brings both books. Address The Common Brick Industry of America 2128 Cleveland Discount Building, Cleveland, O.

An Opportunity to Secure Unusual Specimen Evergreens

Before Quarantine 37 became effective, we imported a large and choice selection of AMERICAN HEMLOCK and KOSTER'S BLUE SPRUCE. Grown in our rugged New England climate, with ample space, and expert care, these trees have developed into bushy, symmetrical specimens with brilliant coloring and vigorous root system. Each tree will be packed for shipment with a large ball of earth, carefully burlapped, F.O.B. railroad or express station, Ridgefield, Conn.

Koster's Blue Spruce

Koster's Blue Spruce

Picea Pungens Kosterii

3 feet	$ 9.00
3½ "	12.00
4 "	14.00
4½ "	16.00
5 "	18.00

American Hemlock

Tzuga Canadensis

5 feet	$ 8.50
7 "	10.00
8 "	13.00
9 "	17.00
10 "	22.00

Prices on larger sizes or in quantities on application.

Everything of the highest quality from trees to herbaceous perennials. Catalog.

American Hemlock

OUTPOST NURSERIES

Danbury Road Ridgefield Conn.

Sani-Flush

Reg U S Pat Off

Cleans Closet Bowls Without Scouring

Use Sani-Flush to clean your closet bowl. It is far easier than the old-fashioned methods and cleans more efficiently.

Sani-Flush cannot injure the bowl or connections. It cleans *thoroughly*, removing stains, incrustations and odors from the bowl and the otherwise inaccessible trap. Keep Sani-Flush in your bathroom.

Sani-Flush is sold at grocery, drug, hardware, plumbing and house-furnishing stores. Price, 25c.

THE HYGIENIC PRODUCTS CO.
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Canadian Agents
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YOUR LUCK BEGINS—

when you are the proud possessor of a *real* dog.

We'll help you in your search if you will just write to the

DOG MART

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REDUCE Easily . . . Naturally

Three Slices of Basy Bread a day. Help reduce your weight in a natural way.

Doctors' Essential Foods Co.,
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Gentlemen:

I am very grateful for what Basy Bread has done for me. I have lost thirty-five pounds and it has not left me in a weakened condition or with flabby skin. Thanking you for your courtesies throughout my course,

Mrs. T. S. B. Ohio.

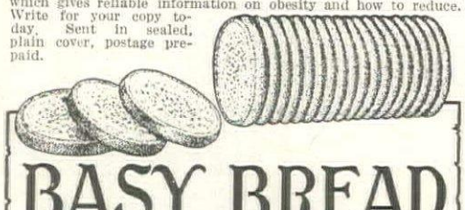
DOCTORS' ESSENTIAL FOODS CO.
35 Oakwood Ave.
Orange New Jersey

Your friends must have told you about Basy Bread, now a recognized standard weight-reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

There is no unpleasant dieting—no irksome exercises, in the Basy Bread course. Legions have reported remarkable reductions in weight with gains in strength and health.

You will be very much interested in the Basy Bread booklet, which gives reliable information on obesity and how to reduce. Write for your copy today. Sent in sealed, plain cover, postage prepaid.

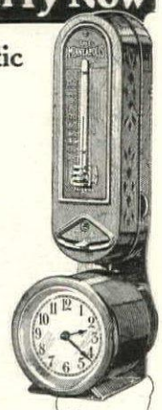


BASY BREAD

REGISTERED — TRADE MARK

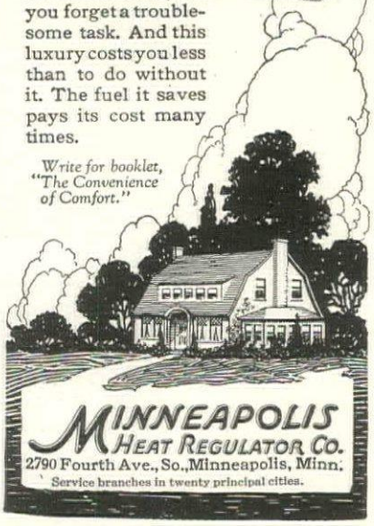
End Your Biggest Winter Worry Now

Install Automatic Heat Control

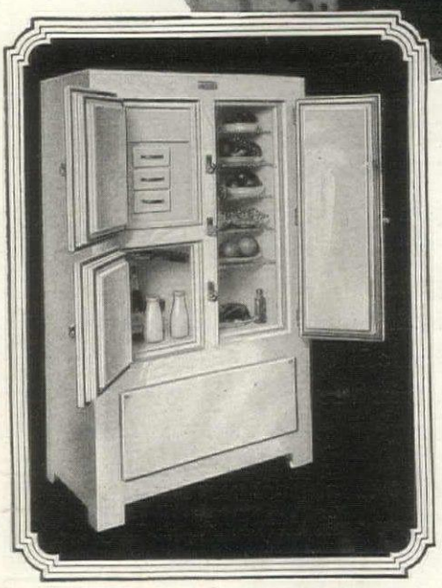


Next winter don't go through the daily bother and anxiety of regulating drafts and dampers by hand. Automatic heat control provides the only way of keeping the temperature uniform. The "Minneapolis" Heat Regulator is always dependable; insures comfort; lets you forget a troublesome task. And this luxury costs you less than to do without it. The fuel it saves pays its cost many times.

Write for booklet, "The Convenience of Comfort."



MINNEAPOLIS HEAT REGULATOR CO.
2790 Fourth Ave., So., Minneapolis, Minn.
Service branches in twenty principal cities.



A spotless, ivory white cabinet enclosing spacious compartments of pure white porcelain. Frigidaire insures perfect food preservation.

Frigidaire Adds the Fine Touch to Hospitality

FRIGIDAIRE, the electric refrigerator, not only gives you a convenient, healthful, *perfect* refrigeration in your home, but also adds the fine touch to the hospitality your guests enjoy.

At luncheon or tea or dinner the dishes you serve will have a new freshness, a new delicacy of flavor.

The lettuce, meats and fruits composing your salads will be firm, crisp and frosty-cold.

There will be delicious new desserts—ices, creams, sherbets, frozen puddings—all of them made easily and quickly with Frigidaire.

There will be sparkling, crystal ice cubes for every glass—frozen for you by Frigidaire.

Everything that *should* be cold *will* be cold—much colder than is possible with ice box refrigeration.

Frigidaire chills and preserves food with cold, *dry* air. It eliminates the annoyance of an outside ice supply, is perfectly sanitary, entirely automatic in action, and thoroughly dependable. And yet, with all of these advantages, it will probably cost you less to operate than you now pay for ice.

You should have Frigidaire now—this summer. It can be installed in a few hours' time, and its cost at the new prices, is remarkably low.

Write today for the Frigidaire booklet.

DELCO-LIGHT COMPANY, Dept. HG-9, Dayton, Ohio

Subsidiary of General Motors Corporation

Also manufacturers of the famous Delco-Light Farm Electric Plant, the Delco-Light Water System, and the Delco-Light Washing Machine.

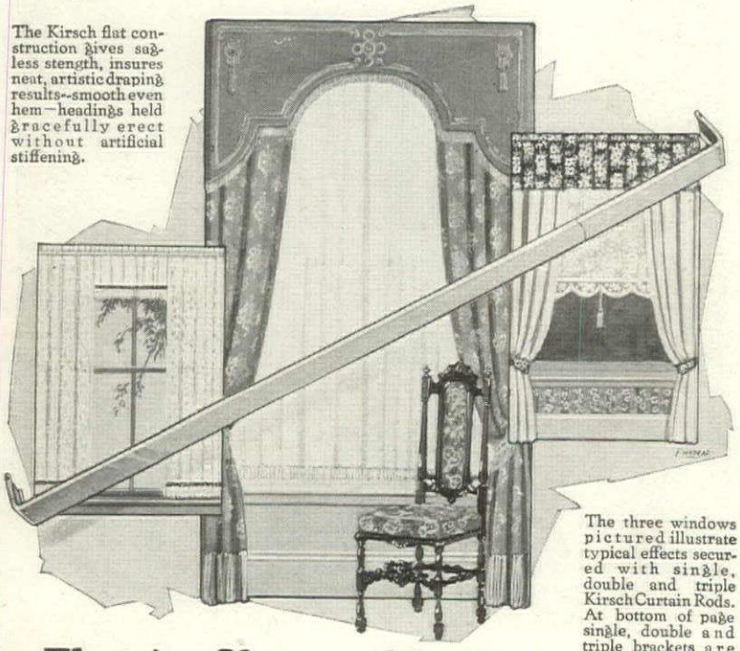
Frigidaire

THE ELECTRIC REFRIGERATOR *for* MODERN HOMES

Kirsch Curtain Rods

The Perfect Fixtures for Window Drapings

The Kirsch flat construction gives sagless stength, insures neat, artistic draping results--smooth even hem—headings held gracefully erect without artificial stiffening.



The three windows pictured illustrate typical effects secured with single, double and triple Kirsch Curtain Rods. At bottom of page single, double and triple brackets are shown with small section of rods.

Flat in Shape—No Sag
Velvetone Finish—no rust or tarnish

Kirsch Curtain Rods are easy to work with and show off your curtains and drapes to best advantage. The patented Kirsch brackets are strong, simple, easy to install and thoroughly practical. Rods go on or off brackets with ease and safety, yet can't come down accidentally.

Kirsch Curtain Rods come in lasting Velvetone brass or Velvetone white finish—single, double or triple—extension style or cut to fit—for any kind of windows.

Sold by better dealers everywhere.

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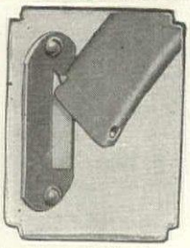
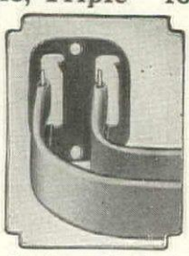
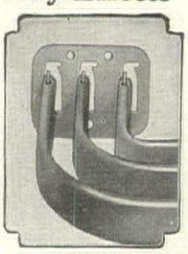


The patented Kirsch bracket is simple and strong. Rod easily attached or removed by tilting. Can't come off accidentally.



Bracket and End of double rod for curtain and valance—for curtain and side drapes, or for side drapes and valance.



Bracket and End of triple rod—for curtains, side drapes, and valance. This rod used in window at center of group.

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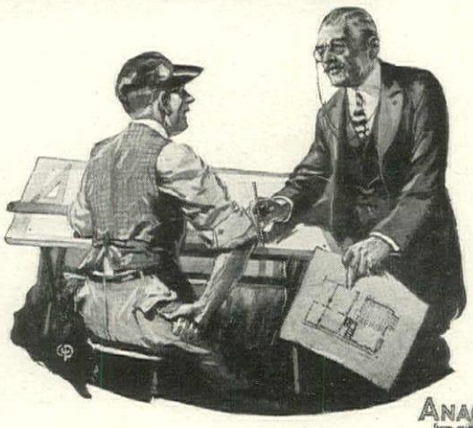
The Original Flat Curtain Rod



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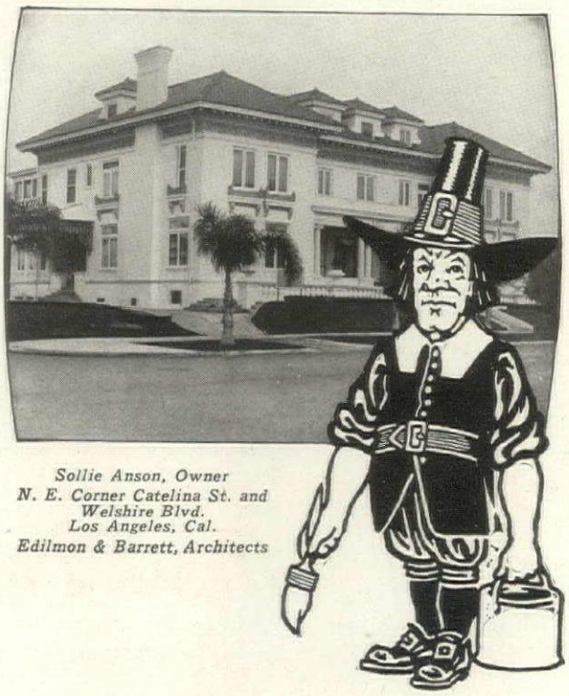

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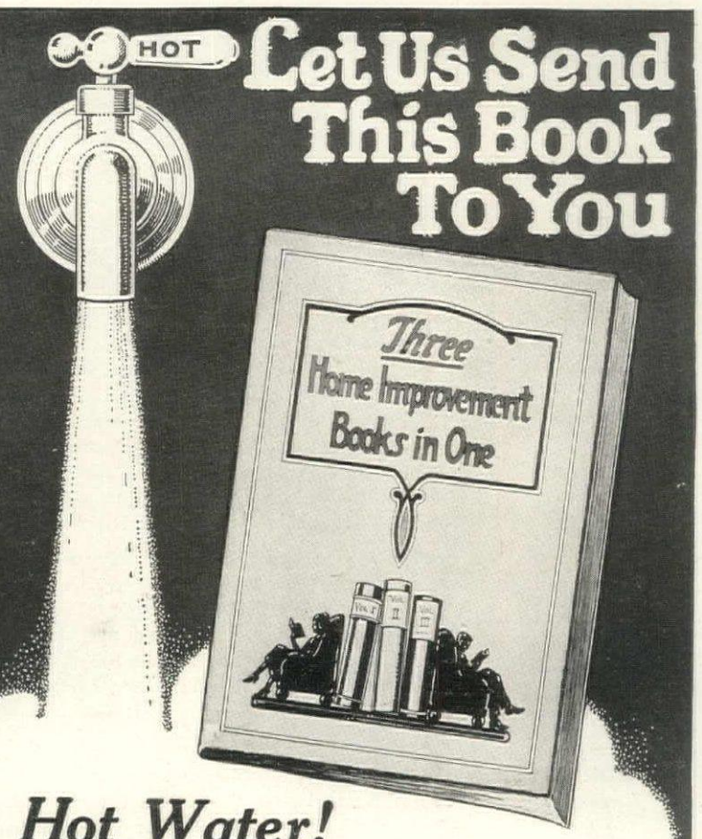

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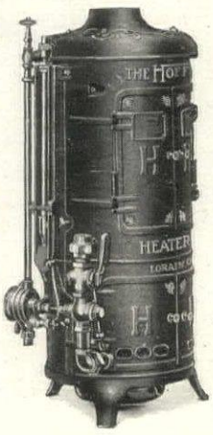

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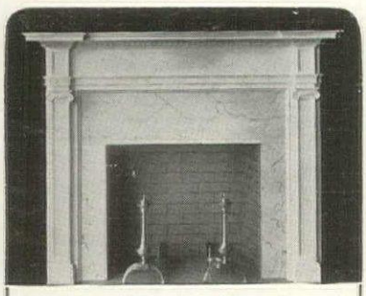

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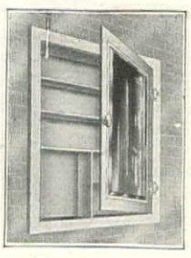

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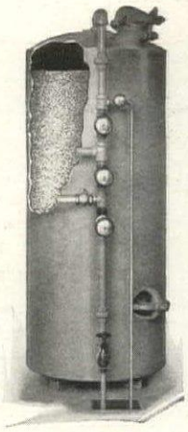

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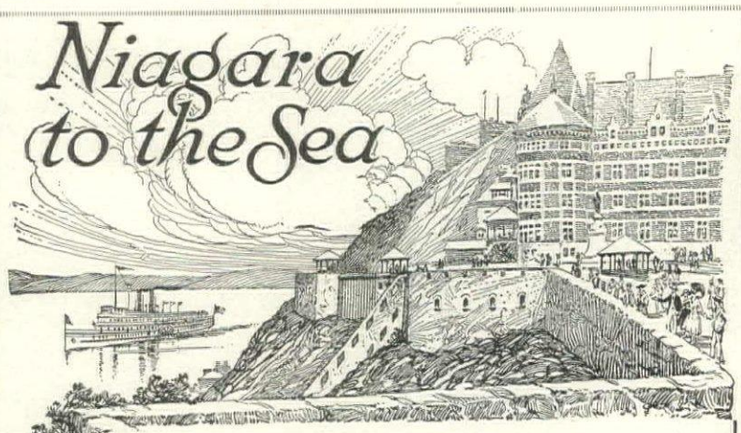

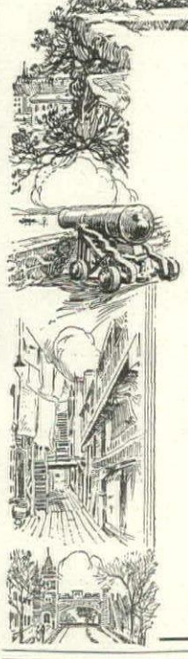

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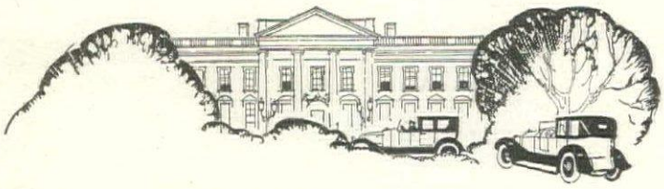

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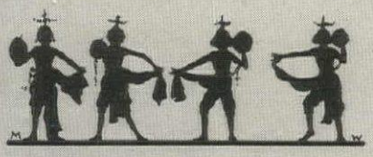

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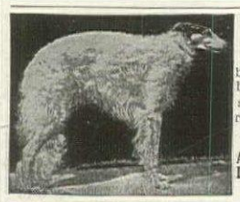

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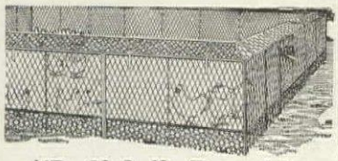

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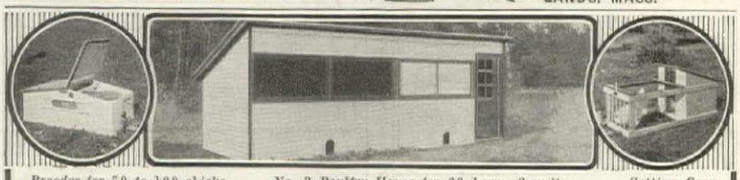

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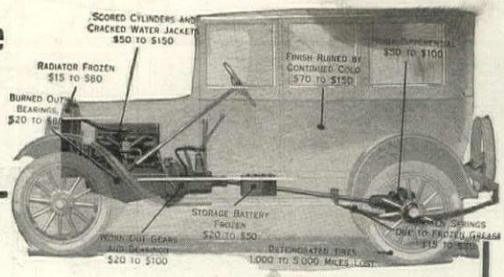

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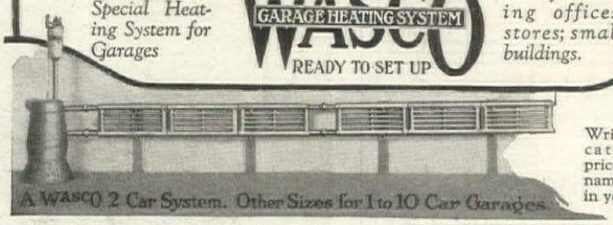

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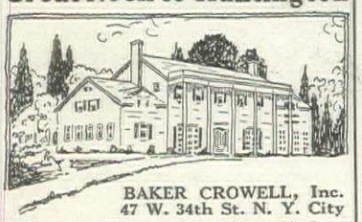

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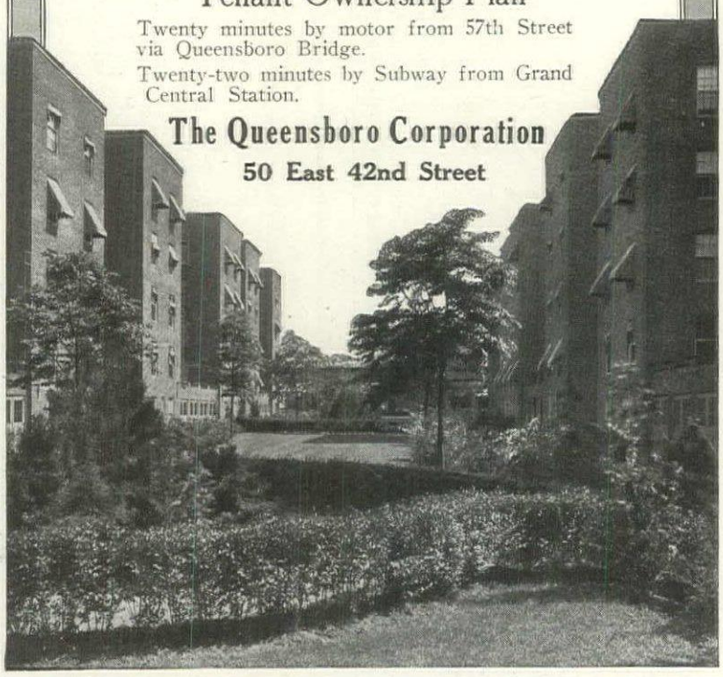

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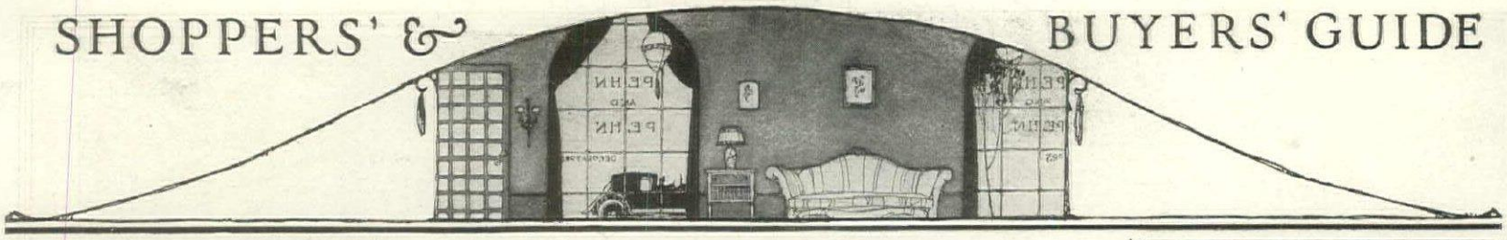

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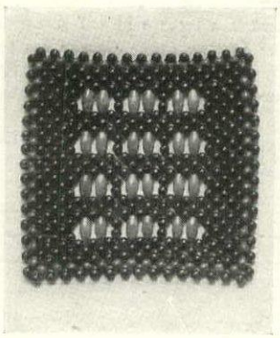

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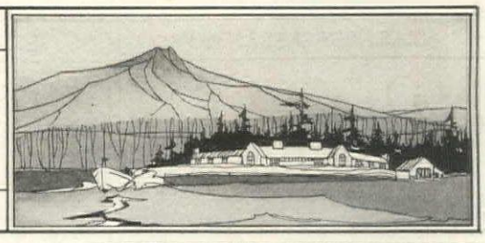

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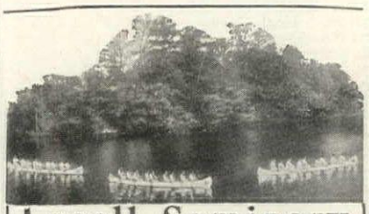

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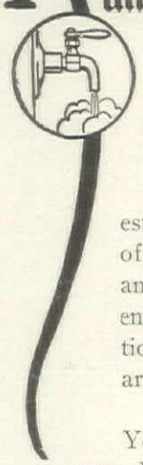

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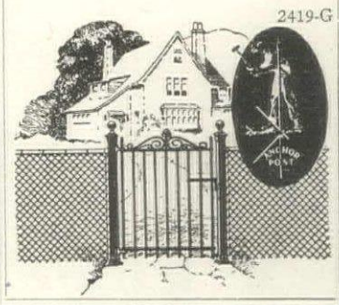

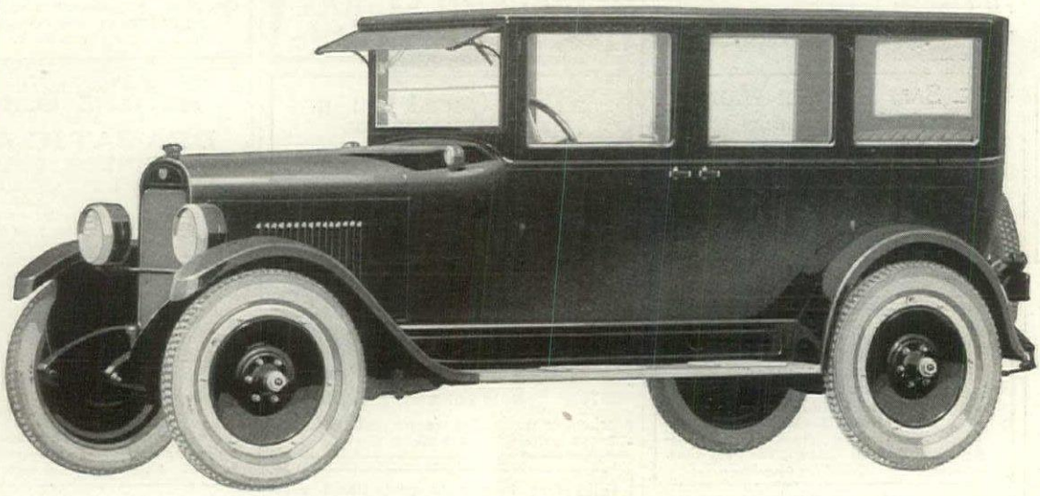

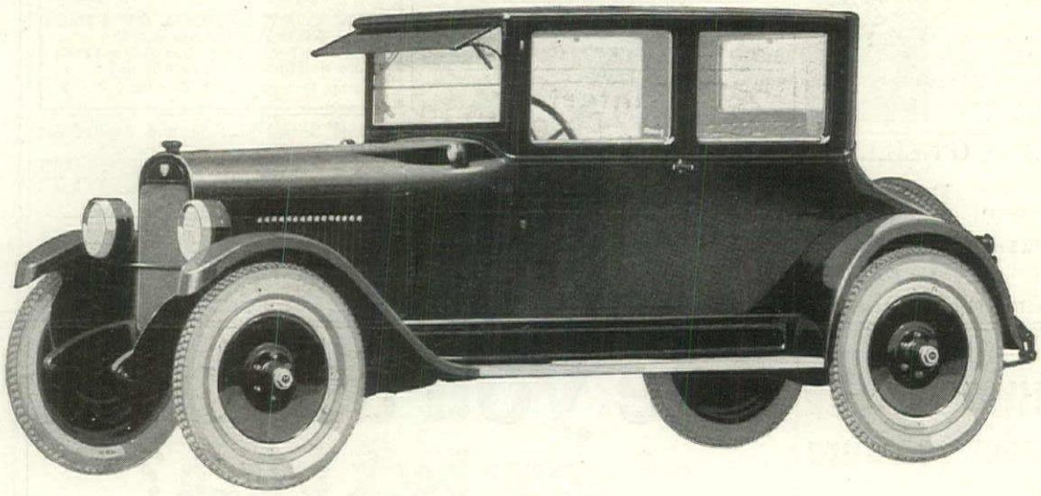

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The Good

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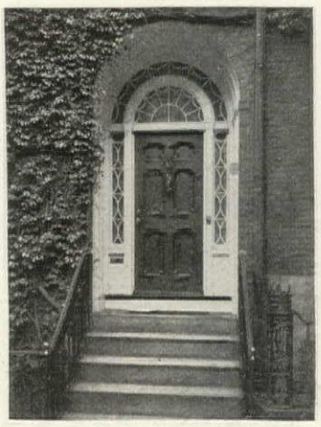
House & Garden

SPEAKING OF SEPTEMBER

READERS often ask us, "Where do you get all the pictures you show in HOUSE & GARDEN?" And we usually answer, "Oh, we pick 'em up here and there." But that is only a gentle bluff, because we have to pick up something like over a hundred pictures for each issue and good pictures do not grow on every bush. It isn't just done with a flip of the hand; it's hard work and sometimes the old game of finding the needle in the haystack is tame compared with it.

For a matter of fact, from twenty-five to fifty pictures pass across this desk each day. One or two will be chosen, and tucked away as the nucleus for a group. Scouts in a dozen different countries and from almost every State in the Union report this house and that garden which is photographable and up to our standards. A photographer "shoots" it and then maybe it isn't the sort of thing we want, so into the discard it goes and we try again.

Once in a while—once in a great while—something comes unannounced and unheralded through the mails. But these occasions are rare. In the majority of cases each page or each article is deliberately schemed out—and then we sail forth to find those pictures or those objects that can be photographed to illustrate it. When these objects don't exist, an artist is called in and creates them according to our plans.



One of the pleasantest details of some types of houses is the fanlight over the entrance door. This is one of quite a number shown in September

But there's more to the artist's work than that. If all the pages of an issue were plastered with photographs, you'd be bored with them before you reached the Gardener's Calendar. We intersperse line cuts here and there as a relief to the eye. Moreover, there are many things that simply won't photograph successfully—oil stoves, for example, or sinks.

Then after we get the pictures, what happens? They go to a layout man, and together we talk over which picture can be "played up" large and which should be "held down" small. By and by he evolves a scheme or schemes for the page. When the satisfactory one is finally chosen, the photographs are measured, the borders drawn, and the pictures started down to the engraver, which is the first step toward bringing them into the range of your eyes.

Now speaking of September, we have, on this 20th day of June, which is our birthday, delivered into the hands of the layout man an impressive stack of illustrations for that number. He likes them very much. So do we. Somehow, we believe you are going to like them too. They will arrive at the newsstands August 23rd.

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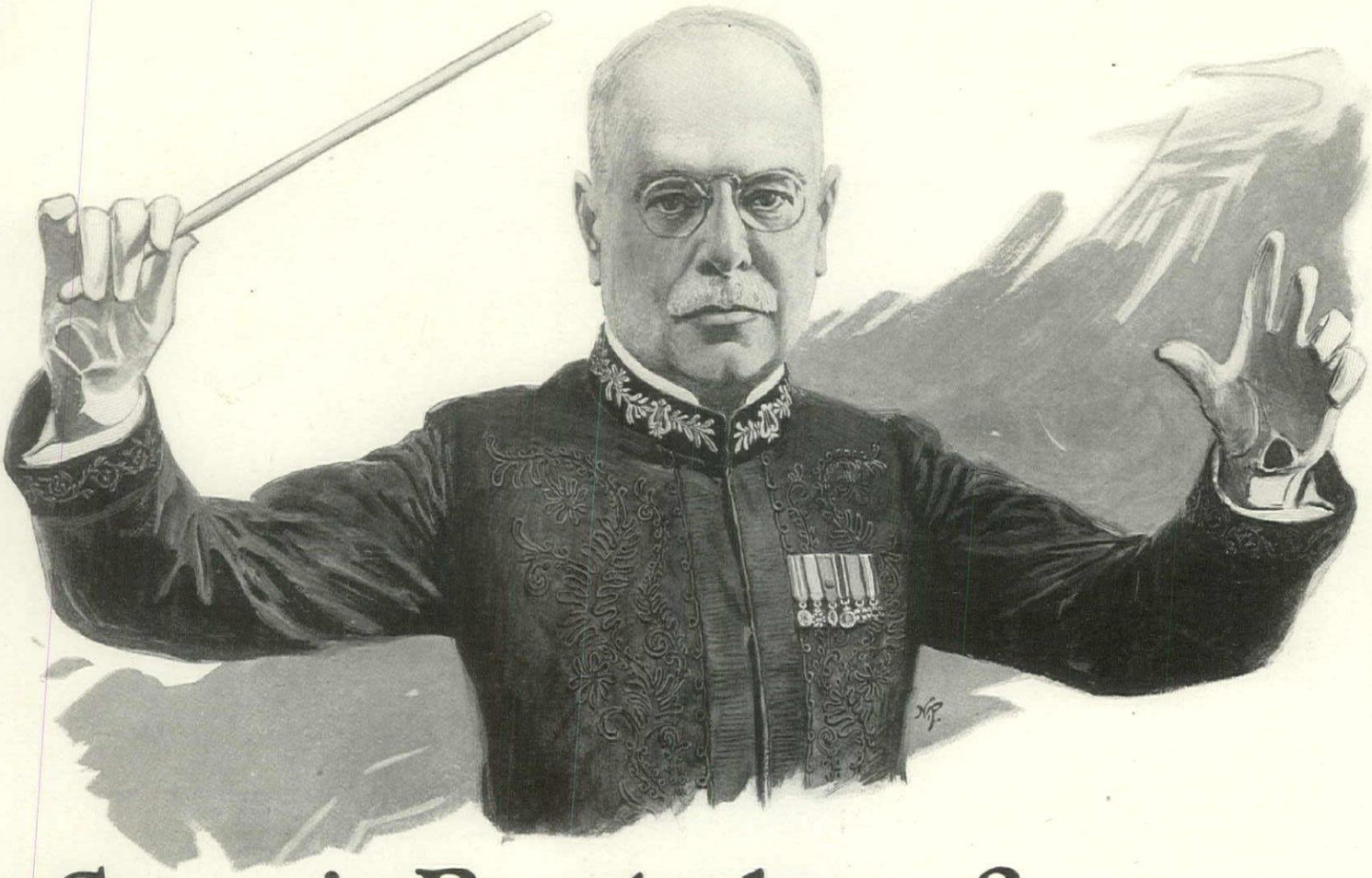

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RAIN BEFORE SEVEN

TO people who live in cities the weather is a factor that makes but little difference in their lives except when it runs to extremes. Rain or shine we rise, go to an office, work and return home. If it is clear and pleasant, perhaps our heels hit the pavement with a quicker ring; if it is raining, we have the bother of carrying an umbrella. When it snows, the city man finds peculiar delight in seeing such huge machines as trolley cars and trucks being incapacitated. Snow seems to give him more exhilaration than any other form of weather.

These may seem broad statements. If you doubt them, listen to city folks talking about weather. When the day is hot they say, "Well, is it hot enough for you?" When it rains they say, "Well, is it wet enough for you?" Rather banal and unimaginative. Somehow, weather doesn't seem to get under the hides of people who live in cities, except to depress them when it rains incessantly. But in the country—

To the man who lives in the country, to the man who has a garden, the weather is a constant and inexorable influence. All his labors depend upon it. Too much or too little rain, sudden frosts, destructive winds are big and deciding factors in his life. He soon finds himself, as his interest in gardening deepens, consulting thermometers and barometers and reading weather prognostications. He will also learn queer countryside weather legends, and come to depend upon them, such as—

Rain before seven
Sun before eleven.

These old country weather jingles may not be highly scientific, but the most of them are amazingly true. Suspect rain, and what do you observe? That the leaves of the trees turn back. That the crickets' song is sharp and clear. That frogs seem to change color before a storm, turning from green to brown. That the down blows off the dandelion even though there is no wind. That the fireflies are very bright. That marigolds close their petals.

ONE of these days, when I've nothing else to do, I'd like to make a collection of these old weather rhymes. Doubtless, they would all be about alike irrespective of country or time, for the observations of people who live close to the soil have an eternal sameness. Perhaps each in his own way and tongue—wheat farmers in Kansas and Siberia, cotton raisers in Georgia and Egypt—agree that

A mackerel sky
Is very wet, or very dry.

Which is a commendably cautious attitude to take. Or this

Between twelve and two
You'll see what the day will do.

Likewise cautious. For caution, be it remembered, is the country man's prime virtue. He doesn't make rash promises. The weather has deceived him too often. Still, however disillusioned he may have been at times, he clings to his jingles and will quote them as gospel truth whenever the occasion offers. Your weather man, reading sky signs from a tall city building and broadcasting the country with weather reports and promises, has never made a truer—certainly never a more poetic—observation than the farm wife at the foot of my hill, who assures me that

When the wind is in the south
'Tis in the rain's mouth,
When the wind is in the east
'Tis neither good for man nor beast.

NOW all this chatter about rain and shine has been brought up by the fact that we've been haying.

Along in March, when we plowed the garden, my old Swede remarked that we were going to have a wet summer. "It'll make the hay grow," he said, "but we will have the devil's own time getting it in."

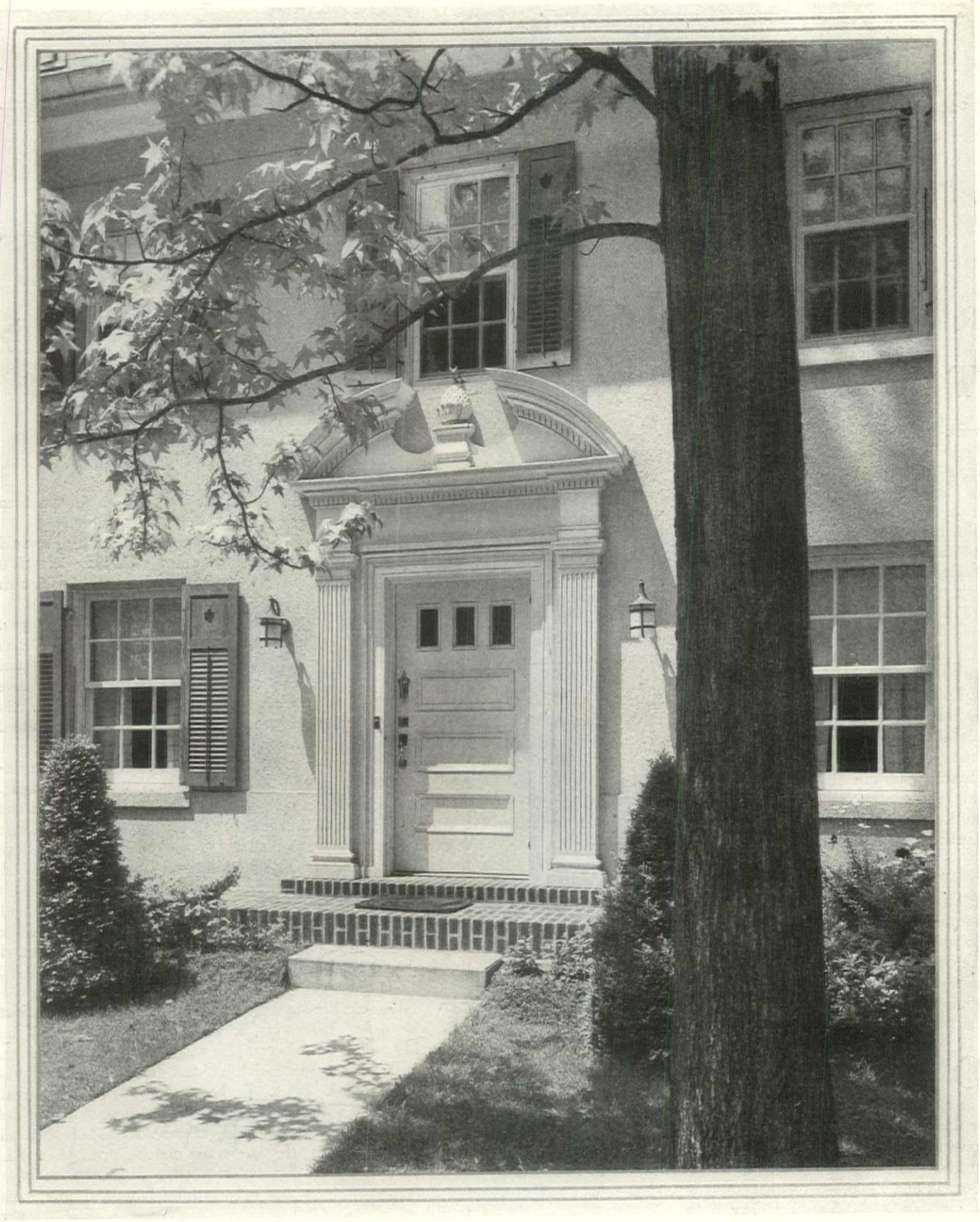
If you've never helped take in hay, all this is lost on you. Hay, you must know, is cut, and left in the meadow a day or so to be cured by the sun. If there is rain, it becomes sodden and is apt to mold. It can't be placed into the barn while wet, because it would rot and might catch fire from internal combustion. So the farmer prays for plenty of rain to make a big hay crop and bright sunshine when haying time comes.

We had the rain—and we needed it—but the skies were immoderate. They gushed water like the Anti-Saloon League. The meadow became a jungle, so high the grass . . . Then one morning we awoke to hear the click of the mower and the abrupt remarks of the farmer to his horse, as he pulled her up to clear the knives. All day the mown grass scented the air. We prayed for another clear day. But the wind was wrong, and the leaves of the trees warned us, and so did the crickets' sharp cries and the sparkle of the fireflies. Sure enough, it came down, a deluge of rain. Only after three days were we vouchsafed sunshine and the hay could be cured and hauled to the barn.

THE gardener soon finds that his sport is a gamble against big odds. If he wins, he wins big; if he loses—well, he has to be a good looser. He will work for a year raising, as I have done, some superb delphiniums. The best of his efforts have gone into those plants. He has dreamed of the vision that will greet his eye when those blue spikes are lifted up toward the sky. He fights for them against blight and slugs. He feeds them delicious plant foods. He waters and mulches them when it is dry. He stakes them against destructive winds. Then of a sudden comes a storm that uproots huge trees and lifts roofs from barns. It passes, and he goes out to see his flowers. The tall spikes, that but an hour ago gave such promise, lie broken and bedraggled in the mud. Next year he'll have better luck.

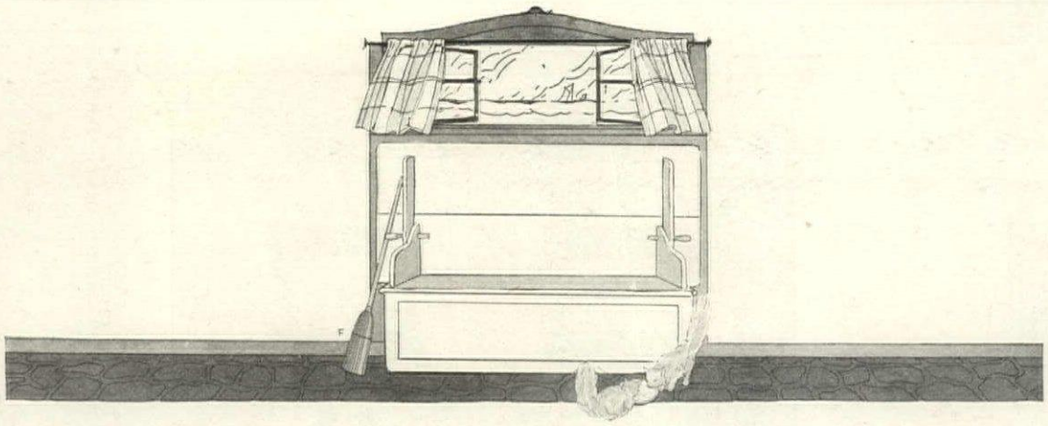
I have a notion (I may be wrong) that many of our folk legends and jingles have been produced as antidotes to discouragement and fear. Just as small boys keep their courage up while passing a cemetery by whistling, so do gardeners and farmers put their trust in simple rhymes and homely sayings in the hour of their defeat. They arise, after a night of rain, hopeful for a sunny day. It is still pouring. A glance at the clock on the bureau. There's still an hour to go before seven. That's good!

Rain before seven,
Sun before eleven!



CONCENTRATED DECORATION

Decorative architectural detail may be scattered all over the exterior of a house or it may be concentrated in one spot. In a small house the latter course is more generally advisable. The other details may be simple and unassuming, whereas the entrance door will be emphasized by an imposing and carefully planned design. Like a woman simply dressed who wears one fine and beautiful piece of jewelry—both the frock and the jewel are richer for the contrast. The home of E. C. J. McShane, at Great Neck, L. I., has been designed with this in mind. There is a certain austerity about the lines of the house, the shape and position of the windows, and the rough coating of the walls. Contrasting with these is the doorway—a dignified Georgian design with fluted pilasters and arch pediment, broken to make room for the traditional and beautiful pineapple ornament. Chester A. Patterson was the architect



THE ETERNAL KITCHEN

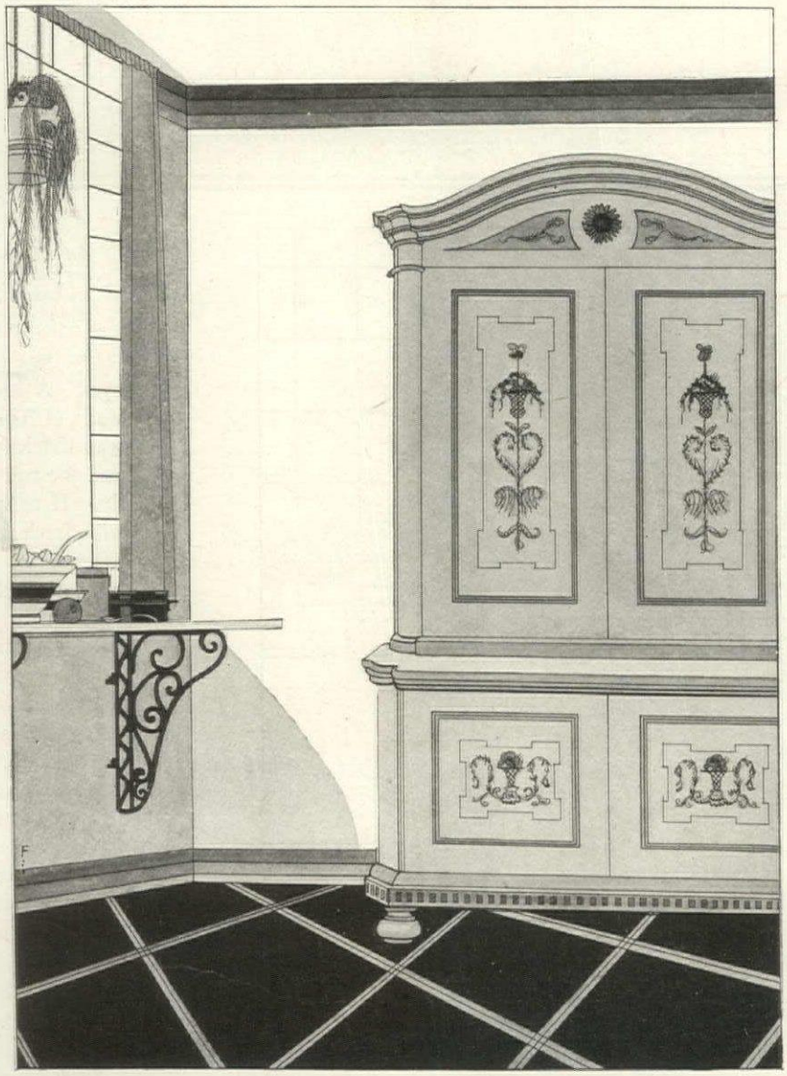
Some of the Romance and Color of Old-Fashioned Kitchens Should Be Used to Enliven the Kitchens of Today

RUBY ROSS GOODNOW

WHEN I think of my grandmother's kitchen, I am convinced that it has an eternal spirit, a warm, fragrant, comfortable spirit that will go on forever. I cannot associate modern conveniences with its deep shadows, its worn boards, its beams hung with red peppers and herbs. When I realize that old Aunt Cherry, the black mammy who gave me cake bowls to scrape when I was a little girl, is still the mistress of that old kitchen I am reasurred of the rewards of life. I am a little girl again, sitting under the big table eating my own special cake, cooked in an egg shell, or trying to help Aunt Cherry churn, or sitting on the steps shelling peas and listening to stories of Uncle Remus. It is wonderful to realize that dozens of us grandchildren and great grandchildren have breathed in the simplicities of that old kitchen, and dozens of children before us. The march of fashion in house furnishings, of ingenuity in equipment, has touched it very gently. Aunt Cherry is still supreme and prefers to do things in her own way.

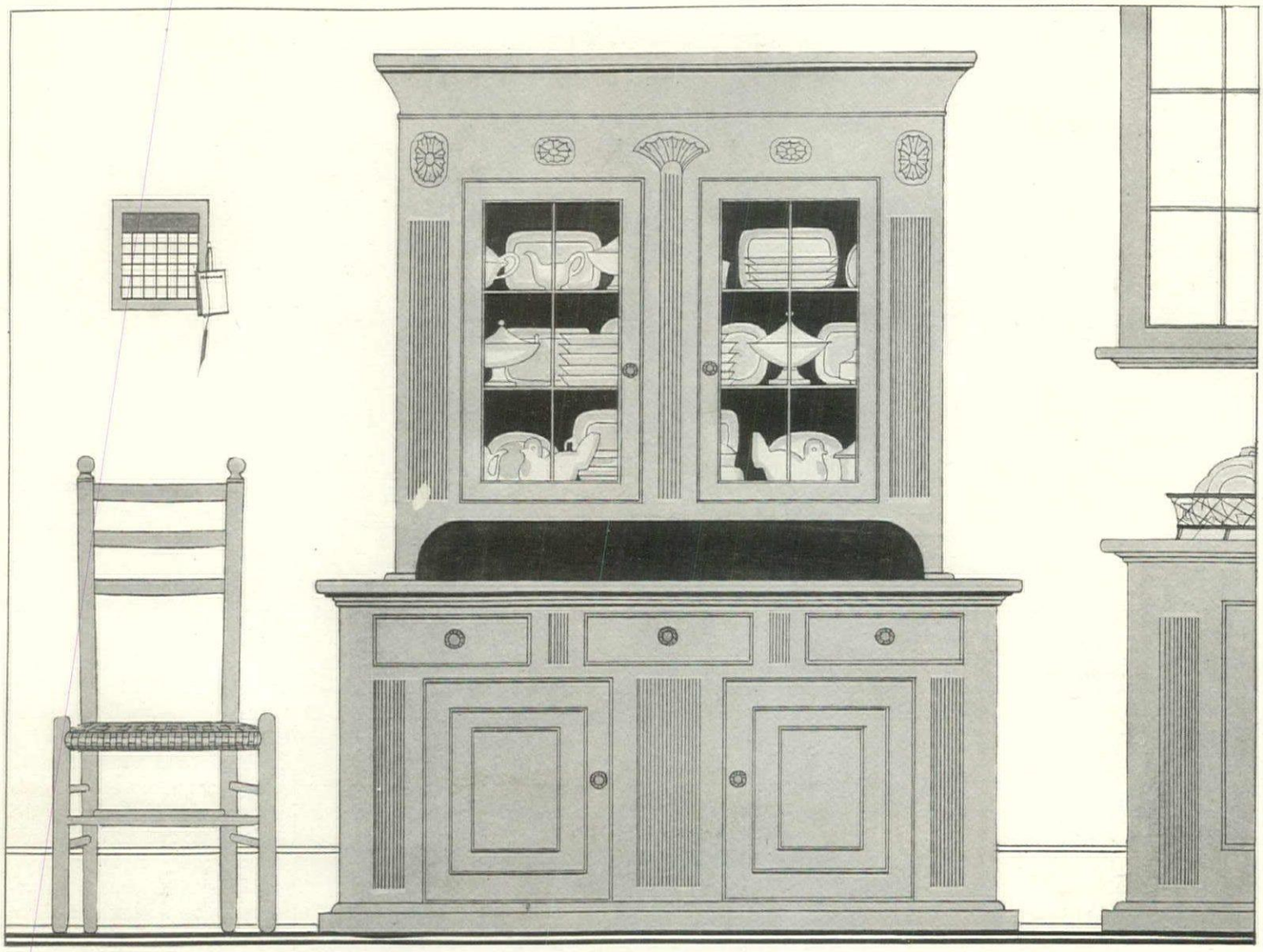
In the South the kitchens of old-fashioned houses were detached buildings, small empires ruled by tyrannical but gentle colored women who directed the constant and countless industries of the family. Work never ceased in the kitchen, but it was leisurely work with an accompaniment of tranquil songs and a pervading aroma of heavenly smells.

I wonder what takes the place of such a kitchen in the childhood of today? Certainly I spent a large part of my childhood in the kitchen. It was there I heard my first fairy stories. A kitchen should be a delight to all the senses—it should be equally good to smell, to see, to taste, to touch, and to hear, and all these exquisite requirements were satisfied by this old kitchen. My eyes became aware of the simple beauties of bare walls, and scrubbed boards, and piles of highly colored vegetables, and brown baskets of fresh creamy white eggs, and quantities of brilliant fruits and berries, and foaming churns and pans of milk. My ears were soothed by the sweet old spirituals and the fantastic and good humored field songs of the negroes. My tongue—oh, the adventures of tasting the thousands of good things in the various processes of cooking! My nose was one constant in-drawn sniff of curiosity. Even before one reached the kitchen one began to sniff the pleasures to come—hot gingerbread or ham boiling in sherry, or pungent smells of vinegar and sweet spices advertising new pickles to the furthest reaches of the garden. My fingers were ever eager to learn the secrets of vegetables and fruits. If I had been blind my fingers could have defined everything in the kitchen for me!

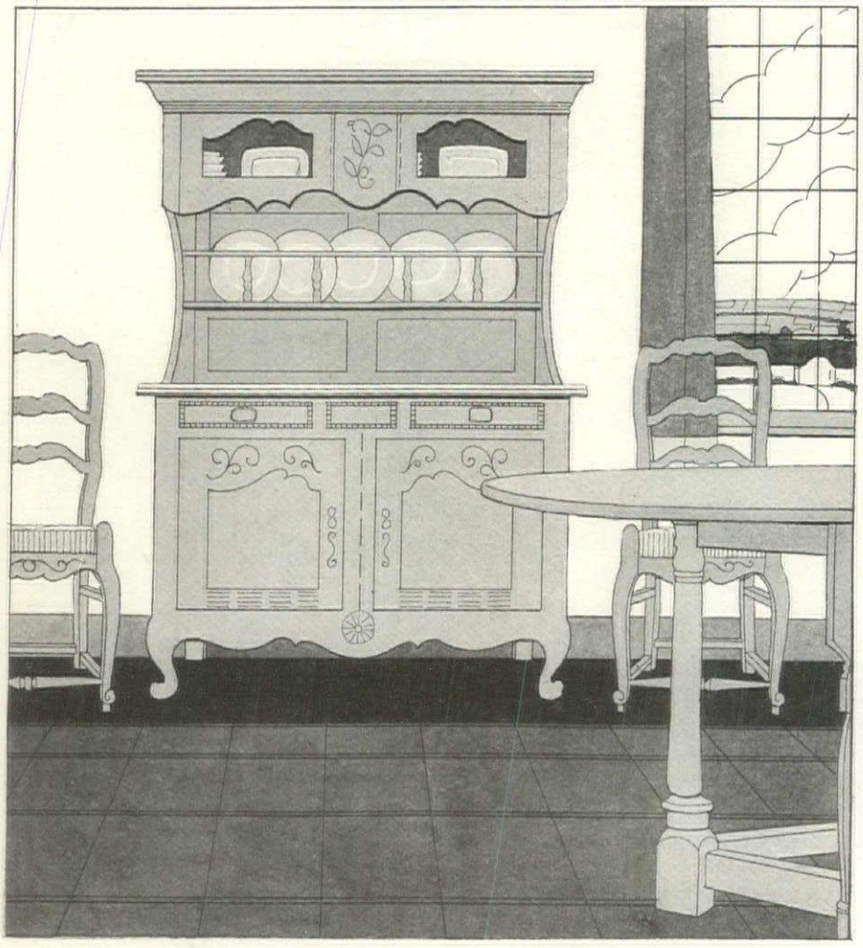


An Italian kitchen built around a pair of Venetian cupboards boasts quite an architectural workshelf—a slab of yellow marble supported by two iron brackets. The walls are washed with lemon yellow

I review the various kitchens that have made indelible impressions on my memory—a great English one, hundreds of years old, with an open hearth where fifteen wild boars could be turned on the spits at once. An Italian farmhouse one, where everything took place within the deep chimney place, several women cooking at once, where little artichokes were browned in a deep oven, and spaghetti cooked to melting before my



An Adam cupboard, which has a surprising variety of colors—several delicate blues without and a candy pink within—is the main object in the kitchen of this New York home



eyes. A huge one-room house outside the walls of Toledo, in Spain, where one corner was the kitchen, another the dining room, and the rest the living quarters of the family. Here we ate little green olives cooked with fresh peas, and drank sparkling white wine called Diamente. There was a very sophisticated kitchen in an apartment in Paris, with tiled floor, and beautiful Regence woodwork, evidently a fine boudoir a hundred years ago. And there have been so many shining white-and-metal city ones, young honeymoon kitchens in New York, and austere great-aunt kitchens in New England, but never one so precious to me as the old lady kitchen on our Georgia plantation.

Now that our architects are coming inside our houses and concerning themselves with bathrooms and kitchens as well as roof lines and façades, we have opportunities to evolve fascinating kitchens which reflect the period of the house. What could be more remote

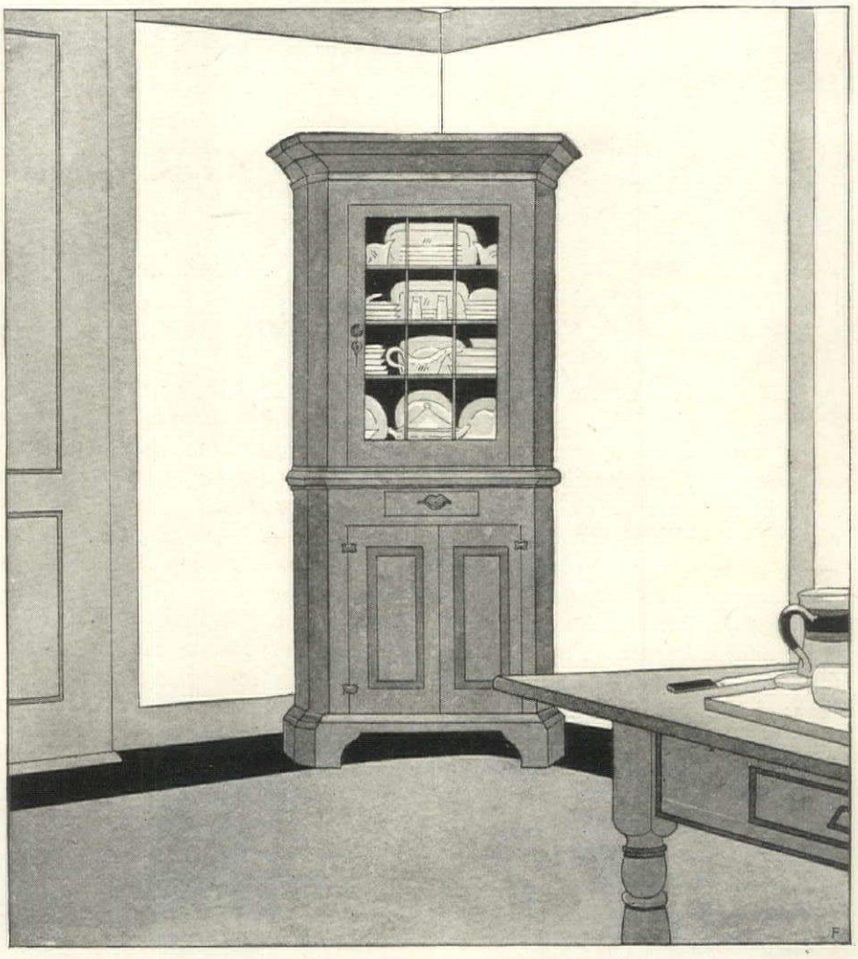
Fresh green paint, dark red tiles, peasant furniture of crudely carved oak, white-washed walls and curtains of red and white striped linen create the atmosphere in this kitchen

This compact apartment kitchen trusts to white paint and navy blue and white gingham for distinction. It is modern, sanitary and convenient, and still a picturesque place

from an old custom of placing the kitchen as far away from the front door as possible than our new architectural trick of placing the kitchen spang beside the front door? The New York fashion of turning the front room on the ground floor into the kitchen is a very sensible one, and also a very uplifting one, because then it must live up to its position.

A house in Sutton Place recently remodeled by Miss Elizabeth Marbury has a dignified Georgian façade of light gray stone, and a red lacquered front door. As important a detail of the façade as the entrance door is the treatment of the kitchen windows. They are hung with curtains of gingham of bold red and white checks. One longs to go into the kitchen the moment one enters the hallway of this charming house, and that is as it should be, for the red check curtains are but indications of the English kitchen within. The oak paneled dining

(*Continued on page* 94)



To take the ultra-modern curse off an up-to-date kitchen, install some interesting china cupboards, such as this corner piece of Colonial design. It can be painted brilliant colors

In a city garden and especially against the warm background of brick walls, it is advisable to have shrubbery that remains green the year round. In the garden of Mrs. Harry H. Duryea it is used with good effect to bank the entrance to the studio and serves to enhance the charming statues done by Mrs. Duryea. This green effect survives the smoke, dirt and scant sunlight of a New York backyard

PLANTS FOR A GREEN CITY GARDEN

Altnough Sunlight Is Restricted Quite An Interesting List Can be Maintained Throughout the Year

MINGA POPE DURYEA

NOTHING is more delightful on a bleak winter's day than to look out into a charming green garden where once gleamed a white backyard fence with a few drear leaves and twigs about. This pleasurable sensation can only be enjoyed by choosing plants that remain green.

In the spring my city garden is a thing of delight. Against the deep green of rhododendron leaves and dwarf holly gleam the crocuses and daffodils. Then come narcissus and tulips, followed by the iris; then the rhododendron blossoms. All the lily bulbs seem to grow without trouble, particularly lilium speciosum, which blossoms the latter part of August and September.

In the summer I border the forward part of the beds with pink geraniums, which are repeated in the tubs. Or, after the bulbs are quite through blooming, I plant pansies, for these, with constant picking, will last through the summer. In the late fall pots of chrysanthemums are sunk into the ground along the border and these will bloom very late.

This does not mean that you cannot grow all manner of flowering shrubs and perennials in a city garden. Forsythia, lilac and tulip trees, in fact, almost all the shrubs that thrive in a country garden if given proper care will live in the city provided they are not in the midst of smoke and dirt. I can especially recommend the Japanese yew as being the most satisfactory shrub for a city garden. The rhododendron and Abies Nordmanniana are lovely in color and have proven successful. I still maintain, however, that the most satisfactory garden is the green one, as this may be enjoyed throughout the year.

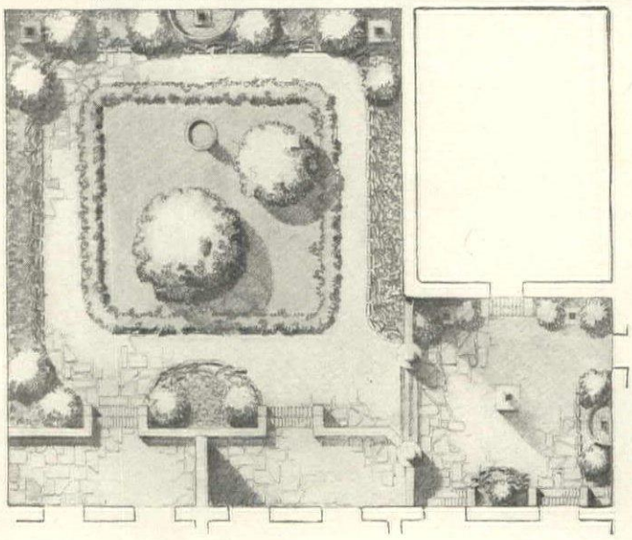
Do not forget the vines when you are planning a city garden. They do very well, the hardiest and most satisfactory being wistaria and Virginia creeper. Tree ivy with its lovely white blossoms in August and blue berries in the fall is too picturesque to be neglected. I can also recommend the hardy ivy tree.

The best way to make a green city garden thrive is to add each year some rich soil mixed with rotted manure.

The shrubs which will keep green all winter and still be beautiful during the summer are: Japanese yew, rhododendrons, Abies Nordmanniana, wistaria, Japanese ivy, dwarf arborvitæ, box, holly, Ilex verticillata, Euonymus radicans, actinidia, dianthus, German iris, yucca, kalmia, Ilex crenata, Leucothoe, Scotch pine, retinospora squarrosa.

How effective a small space can be made is shown in this view of the terrace of Mrs. Harry H. Duryea's garden in New York City. The cool green of shrubbery, urns with flowering plants and picturesque garden furniture make it an ideal spot for the summer months

Corners can be made spots of vivid interest if the shrubbery is so placed as to silhouette a graceful statue



In planning a city garden leave enough space for a brick or flagstone walk. Both are used here

MEALS THAT ARE EASILY EATEN

Knowledge of Foods, Imagination in Serving Them and Proper Kitchen Equipment Are Three Essentials for This Achievement

SARAH FIELD SPLINT

THERE is a lovely house in the country to which I am sometimes asked, a cheerful, spacious place with children and a flower garden and a view of distant blue mountains, all three of which greet my grateful eyes when I sit down to breakfast each morning. To me this first meal of the day would be an event even if the food were commonplace. But it never is. The mistress of the house is a strategist who not only decides what she wants her family to eat but cannily sees to it that they eat it.

Perhaps strawberries are our portion some fine June morning. The luscious red fruit, still proudly wearing their green caps, are at our places when we come down, heaped on a gray green grape leaf, beside them a mound of glistening white sugar. Later I watch the children actually devouring their cereal because a few raisins have been cooked with it. And still later I discover that I, who declare an abhorrence for eggs whenever food is under discussion—I have eaten two eggs because they came to me scrambled in an enchanting blue shirred-egg dish, sizzling hot and adorned with a sprinkling of finely chopped parsley.

Simple as these decoys are, they trap us, children and grown-ups alike, into eating what is good for us. And, between meals, we consume sweet wholesome cookies instead of candy because the thin, crisp hearts and stars, crescents and oblongs, rings and twists tempt us as no plain round cookie possibly could. I find the aversion formed in my own childhood for rice and tapioca puddings, custards and similar you-must-eat-it-because-it's-good-for-you-dishes gradually disappearing under the beguiling influence of cherry and nut, meringue, and whipped cream garnishings. As for spinach, I view its appearance three times in one week with pleased interest, having followed it from its bed in the orderly vegetable garden, through the kitchen to its final destiny of timbale, of entree, and of a delicate creamed vegetable, seasoned to perfection.

A GLANCE into the kitchen of this house gives one an immediate understanding of the success achieved in the dining-room. It is moderately large with walls of primrose yellow. The doors, trim and chairs are of delft blue. Sun sifts in through Dutch curtained windows. A figured blue and yellow linoleum glistens on the floor. Half a dozen pieces of highly polished copper adorn the walls. Everything is spotless, including the plump intelligent cook in her white percale frock. And within easy reach of her capable arm is a shelf of labelled glass jars—raisins, currants, dried parsley, angelica, nut meats, bread crumbs, candied fruits, marshmallows, shredded cocoanut, alphabet vermicelli. In some cool place I know she has olives, pickles, pimentos, grated cheese and capers tucked away, and I know, too, she appreciates the tactful suggestions of her mistress as to how and when to use them. Her pantry shelves are filled with a variety of molds and cookie cutters, with casseroles and baking dishes, glass bells, vegetable scoops and pastry tubes.

It is a kitchen which belongs to the new era in housekeeping and that it makes an important contribution to the health and achievement of the family is very evident.

No greater contrast to this cheerful, convenient kitchen can be imagined than that of an old-time, brown-stone mansion in New York. From its gloomy precincts ascends nightly a dinner like this: oysters, cream of pea soup, roast beef, Yorkshire pudding, potatoes roasted in the pan, cauliflower with Hollandaise sauce, hearts of lettuce with Roquefort dressing, steamed fruit pudding and coffee. The cook, now finishing her thirtieth year of service with this one family, has planned and executed it. That her employers have survived a generation of this massive catering is due to their iron constitutions and their unalterable satisfaction with the old order. To cover the ugly dark brown of kitchen walls and woodwork with paint of a lighter hue, to substitute a gayly patterned linoleum for the brown unfigured one, to retire the faithful old cook to a position of less responsibility and replace her with a well-trained younger woman would seem to them a trivial and unnecessary proceeding. They will continue as they began, unimaginative, sublimely indifferent to advancing advoirdupois and inertia.

I WONDER if most of us are not the reflection of our kitchen. We live by what it is and what proceeds from it. For it to furnish us with wholesome, nourishing food is not enough. It must make that food so attractive that we cannot resist it. Most women to-day personally direct the menu planning in their homes and their frequent presence in the kitchen is working out with advantage to the help no less than to the family. For inconvenient equipment and dismal surroundings must go in the light of modern housekeeping which recognizes that work cannot be well done unless the mind of the worker is reasonably contented.

A young bride whom I know says she thinks of her meal planning as a game in which she wins or loses points. Her object is, of course, to advance her peerless young husband to the dizziest heights of success and to reach them he must eat everything she orders for him. He should go far if he carries off his share of the responsibility as well as his wife does hers, judging by a Sunday night supper I recently had at their apartment. There were delectable looking sweetbread canapes at our places when we sat down, whose taste proved to be as good as their looks; then came scalloped oysters piping hot with hot biscuit and a vegetable salad in which I quite openly counted thirteen ingredients all charmingly arranged in a big silver salad bowl; the dessert was a mold of Canton gelatine cream and with it were served little cakes which the bride had made herself, icing them in different colors and decorating them with angelica, almonds and raisins.

Her kitchen, small and compact, held an inspiring view of the Hudson from a west window. The sash curtains were drawn back so that she might glance out at the river as she cooked. It was a blue and white kitchen and on a convenient shelf were the seasonings and condiments and trimmings that achieve inviting looks and flavors. Her young husband, full of enthusiasm to conquer the world, carries the reflection of her kitchen with him into his work.

An old maid's children are always the best brought up, and in pronouncing my theories about the proper feeding of families I realize I am at it again. But the editor has asked me for this article and there is nothing to do but to push intrepidly forward.

Knowledge and imagination are the two first furnishings to be acquired for the kitchen of to-day—knowledge of the laws of nutrition, then imagination to enforce them on one's family without friction or ostentation. Many books and pamphlets have been written on these subjects which can be obtained with little trouble.

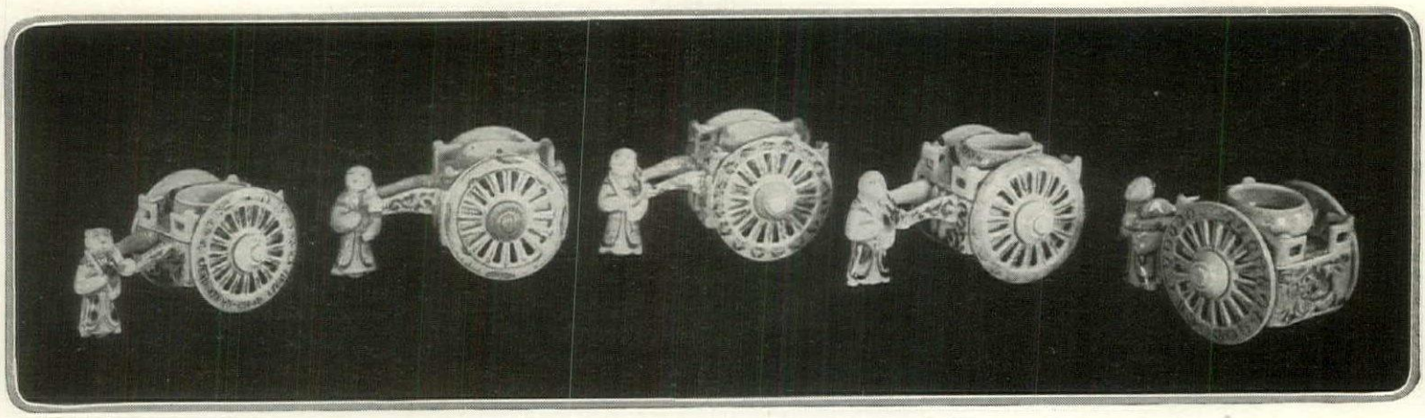
And then a bright and convenient kitchen is necessary, a cooking laboratory that, under proper supervision, will yield big dividends in health, pleasure and success for the family it serves.

As the young bride says, meal planning is a game. You win if your husband and children yield to your skill by eating what you place before them. You lose if they ignore it. If they prefer a meal at home to one anywhere else, if they like active exercise and have clear eyes and skins, if they sleep well and are not over or under normal weight, then you may class yourself as a champion and greatly to be envied.

Gillies

A REMODELED CITY HOUSE

In New York and other cities the old brownstone front house is experiencing a revival of popularity because it offers so many and so varied possibilities for remodeling. Usually the high stoop is removed and the entrance placed on the ground floor. Any number of architectural styles seem suitable for the façade — Georgian and Italian adaptations being the most popular. In remodeling the New York City residence of Dr. Harold R. Mixsell, the Italian style was chosen, with cream colored stucco quoins of interesting texture and decorative wrought iron hardware, grills and railings. The front door is painted turquoise blue and the hinges black. Circular balconies give the composition an interesting play of light and shade. The architect of the house was Frank J. Forster



These five amusing little flower bowls are examples of rare Imari. They have detachable wheels and were originally used as stands for saki cups. Each is 2¾" high by 5¾" long. They are part of the collection of Harry Maxwell of Kobe, Japan, from which the other illustrations have been chosen

THE IMARI WARE OF JAPAN

Collectable Porcelains of the Hizen Province

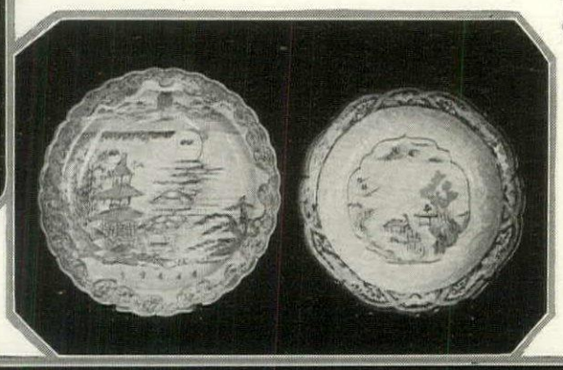
GARDNER TEALL

THE keramic wares of Japan, particularly Japanese porcelains, have always exercised their fascination on collectors in the Occident. This is not surprising, when one takes into account their unusual decorative features, features which endear Japanese porcelains to the American and European art-lover far more, indeed, than to the Japanese connoisseurs themselves, for the Japanese prefer those quieter and almost undecorated bits of pottery which enter the ceremony of tea drinking, the *cha no yu,* based on the four virtues of urbanity, purity, courtesy and imperturbability. Up to a few years ago Japanese collectors paid no attention to the highly decorated Japanese porcelains so dear to the hearts of western collectors, in consequence of which nearly all the decorated porcelains of the "Old Japan" sort went out to other lands, and now the Japanese collector must scramble to find examples in out-of-the-way places in his own country. Today these old pieces of decorated porcelains are being eagerly sought by native collectors who have come to recognize their interest and importance in the history of Japanese keramics.

Japan's debt to Chinese culture has been enormous and it is without doubt that her knowledge of porcelain was derived from China by way of Korea, if not from Korea. We can well imagine that such pieces of porcelain as found their way into Japan in those early days were treasured and admired, and led the Japanese to attempt porcelain manufacture for themselves. The

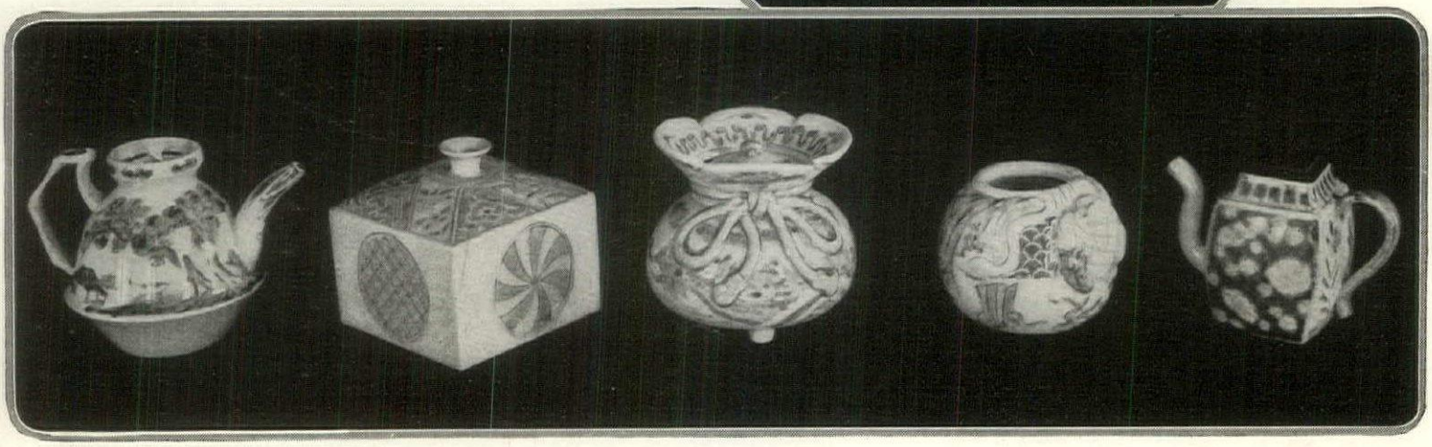
(Below) Two plates and covered bowl, examples of the highly colored enameled ware reproduced eighty years ago from 17th Century export designs

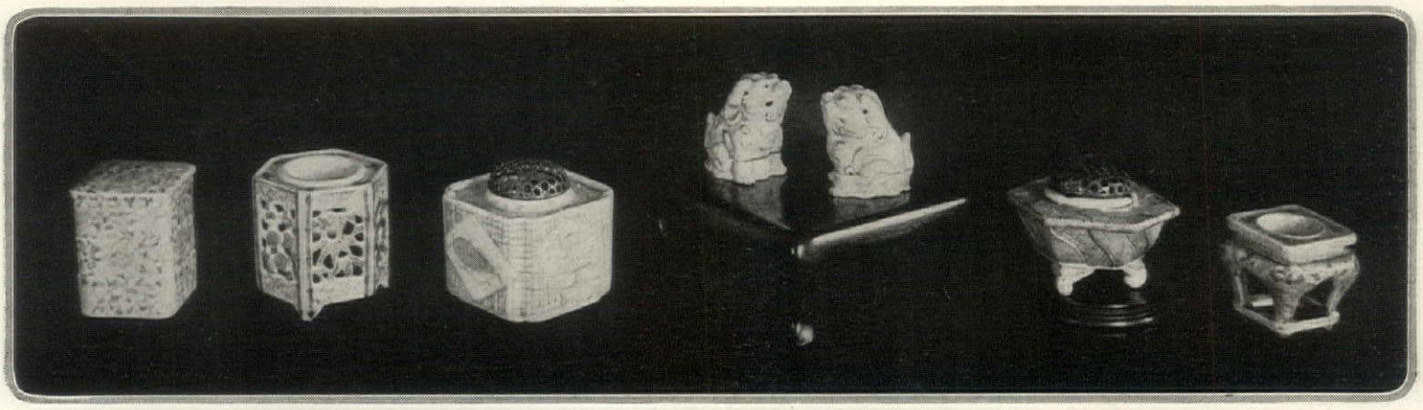
(Below) These two pieces of Hirado ware show a placque with tower and landscape decorations and a deeper placque with a center landscape surrounded by decorations in relief



In the circle above is the crest of the Prince of Hizen; the other marks are found on the finest old Imari porcelain

(Below) From left to right—sauce pot with land and sea scape, oil bottle, tea waste bowl of Hirado ware with raised cord, Hirado saki cup stand with designs in relief and a blue and white sauce pot with teakwood lid



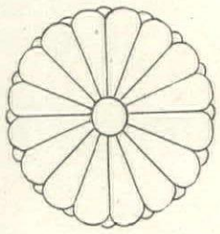


Blue and white Imari comes in a diversity of forms. In this group one finds a medicine or seal box in three sections, a saki cup stand with pine, bamboo and plum design in the pierced work, a square saki cup stand and a number of other pieces. These belong to the group known as Nabeshima ware

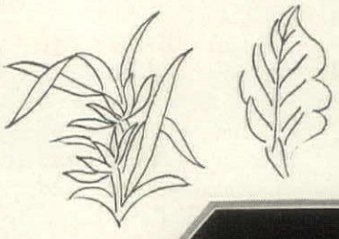
Japanese potter, Toshiro of Seto had, about the year 1230, succeeded in producing a good glazed pottery after his trip to China, where he learned the secrets of the Chinese faïence, but it was not until after the year 1513 that Gorodayu Shonsui succeeded in making a passable porcelain imitation of the Chinese ware of the Ming period. However, porcelain-making in Japan lagged deplorably until after the Japanese invasion of Korea at the end of the 15th Century. Then the returning victors brought with them into Japan numerous Korean artists and craftsmen, many master-potters among these. Strangely enough, although earths suitable to porcelain manufacture abounded in the vicinity of the very place where Shonsui had settled down, this Japanese investigator did not succeed in discovering materials suitable for his wares, and probably such as he produced were made of earths imported for the purpose from China. It appears to have remained for one of the Koreans, Risampi, to discover in the decomposed trachytic rocks abounding in Kiusiu an earth which seemed to be equal to the Chinese kaolin used in porcelain manufacture. There in the Province of Hizen, in this most westerly island of the main group proper, earths were found in abundance, particularly at Idzumiyama, and there pottery and porcelain kilns sprang up shortly. Two natives of Imari, the potters Tokuzayemon and Kakiyemon, share honors for the discoveries made which led to the glazes of these first Hizen porcelains. Their wares followed the Ming style in decoration.

In this connection it is important to bear in mind that the development of porcelain-making in the Japanese Province of Hizen witnessed the activities of the Portuguese and the Dutch commercial relations with Japan. Three Portuguese voyaging by junk from Spain to Macao were driven out of their course by adverse winds and landed on the coast of the "hitherto unknown land" of

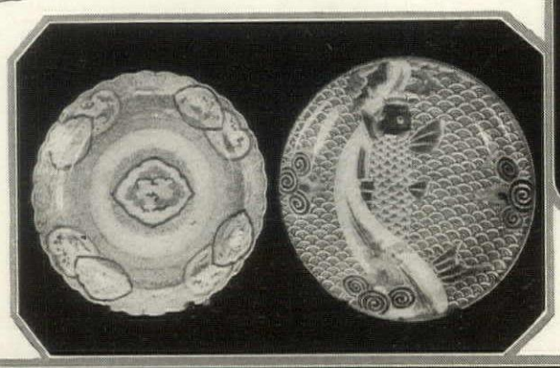
(*Continued on page* 82)



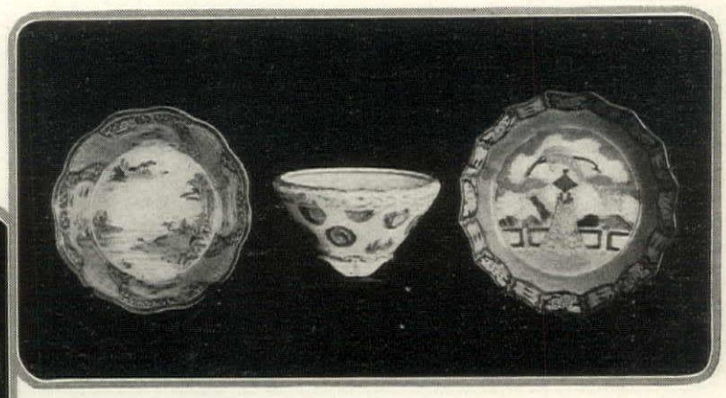
(Below) Placque with land and sea scape, deep bowl with phoenix, pomegranate and tortoise decorations and a placque with pine decorations are in this group



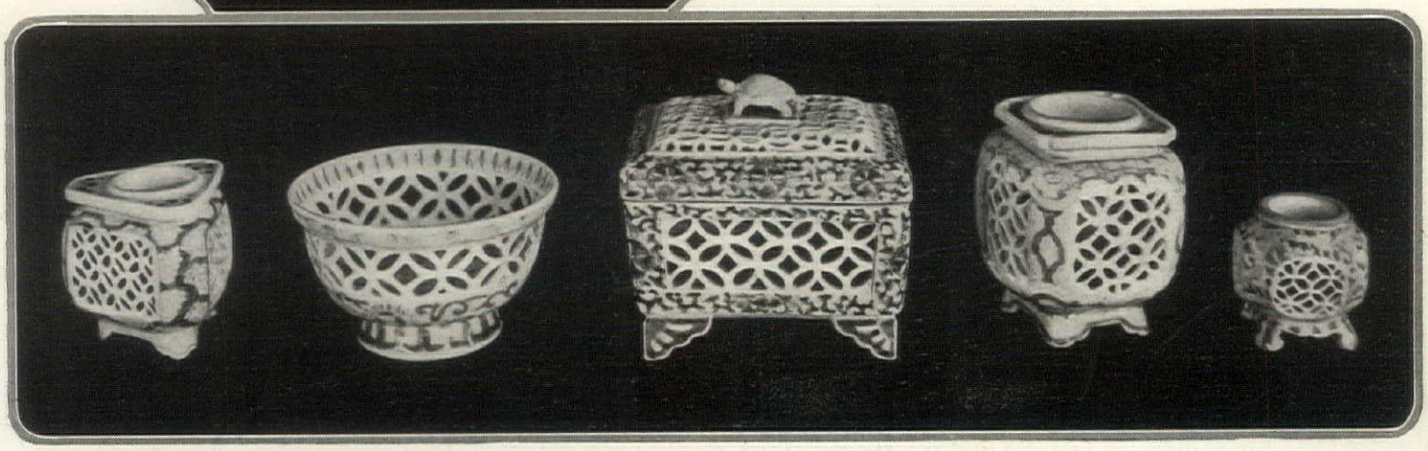
(Below) Conventionalized pine, bamboo, plum and peony are found in one of the placques. The other depicts a carp ascending a waterfall



The sixteen-petal Kiku crest of the Japanese Emperor, forbidden to imitate on early Imari for export; below it are other Imari porcelain marks



The pierced blue and white Imari composes a distinct group. In the examples below are found—reading from left to right—a saki cup stand, bowl, covered sweet-meat box with tortoise knob and two other stands for saki cups



FLOWERS OF THE RAINBOW

A Survey of the Iris Available for American Gardens Discloses a Vast and Varied List That Gives a Long Season of Bloom and Color

H. H. SCUDDER

THE iris is very beautiful. Even Joseph Pitton de Tournefort, who, more than 250 years ago, gave it its name, grew ecstatic when he came to consider it, and called it the flower of the rainbow. And M. de Tournefort was no novice to be swept off his feet by the first pretty blossom he encountered, for he was the official collector of plants to his most Christian majesty, King Louis XIV, and named and described in his day, quite unemotionally, 8000 species.

And yet it is not its beauty alone which commends the iris. There is beyond this, something more; something exotic, something suggesting other lands and other times, including more than a hint of round towered castles perched on rocky heights, of mounted knights and streaming oriflamme. It is by no mere chance, I am sure, that Mr. Bliss, the great English grower, has called one of his latest seedlings *du Guesclin.*

Yes, there is more than mere rainbow beauty in the iris, there is romance, and it has worked its spell upon mankind for centuries. In his notes on the history of the plant, John C. Wister says that the Moslem invaders carried the iris all over southern Europe, planting it upon the graves of their soldiers. Who else became interested in its cultivation is not known, but it was evidently taken into English gardens early, for Chaucer speaks of it, and Francis Bacon lists both the tall and dwarf bearded irises among the desirable cultivated plants. Since Elizabeth's day many varieties have been both discovered and produced, until at present the genus is divided into ten sub-genera, while the species and garden varieties are innumerable.

Windham, one of the new tall bearded iris hybrids, has standards of soft lavender pink and falls heavily veined with darker shades

The ideal way to select iris is to see plants blooming at a nursery. On the right is a nursery block of Mithras, and to the left, Rhein Nixe

The classification of the iris is based primarily on the character of the root, and the first seven subgenera are distinguished by thick, fleshy, creeping rootstocks, known botanically as rhizomes. They are named, Apogon, Pardanthopsis, Evansia, Psudevansia, Oncocyclus, Regelia, and Pogoniris. The remaining three, Xiphion, Juno and Gynandriris, grow, not from rootstocks, but from bulbs.

The irises of our gardens are by no means evenly distributed among these ten sub-genera, but are confined largely to three of them, and almost exclusively to two of them. First in importance are the Pogoniris, the bearded irises, formerly and still to some extent listed in the catalogues as "German" irises. These irises all have a heavy line of "beard" down the center of each of the lower petals, or falls. Of these bearded irises there are dwarf kinds a few inches in height, known as Pumilla irises; intermediates, a foot in height; and the tall varieties which attain to 4′ or even more. The dwarf irises are the earliest to blossom, appearing in April or early May, the intermediates follow, and the tall come last. The great popularity of this group is illustrated at every iris show. That of the American Iris Society at the New York Botanical Garden this spring devoted 21 of the 24 classes to Pogoniris.

Next in popularity are the beardless irises, or members of the Apogon subgenus. They are found in American gardens in two groups, one the sibirica irises in blue and in white, and the other the Japanese irises. The sibiricas grow in clumps with narrow foliage and masses of me-

(*Continued on page* 88)

A DECORATED ENTRANCE HALL

In the New York Home of Mrs. W. K. Vanderbilt

Clark

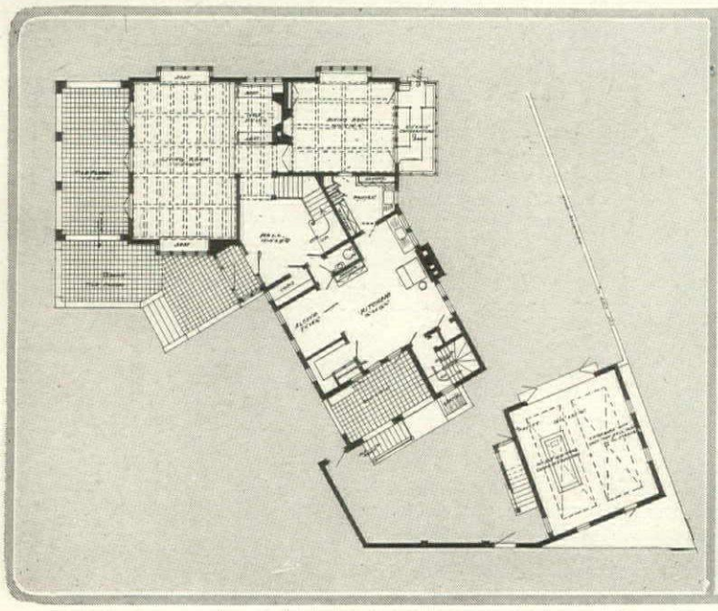
In the home of Mrs. W. K. Vanderbilt, Sutton Place, New York City, the entrance hall has been decorated in the "Chinese taste", characteristic of the late Georgian era. At the top and bottom of the curved stairs niches are painted, with large figures to simulate porcelain. The background of the niches and the fish-scale pilasters are dull yellow. Flowers, birds and bamboo are in natural colors on an ivory ground. A black marbleized base keys up these colors

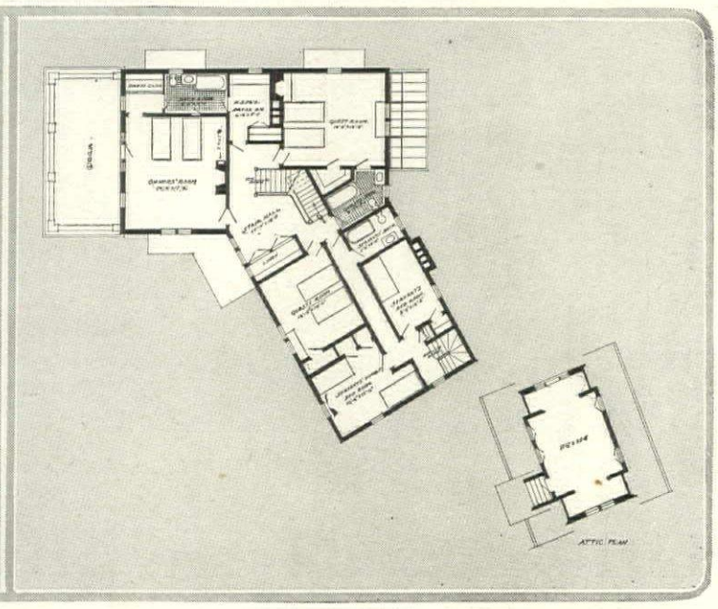
The foundation of the flat walls is wood paneling on which the decorations are painted. The stiles are pale rose and the background and principal moldings ivory, the moldings being picked out with vermilion, blue and green. A door at the farther end is enriched with Chinese figures and symbolic flowers painted into the panels. A porcelain pagoda assists in creating the Chinese atmosphere. The floor is of hexagonal tiles. Allyn Cox, artist; Mott B. Schmidt, architect

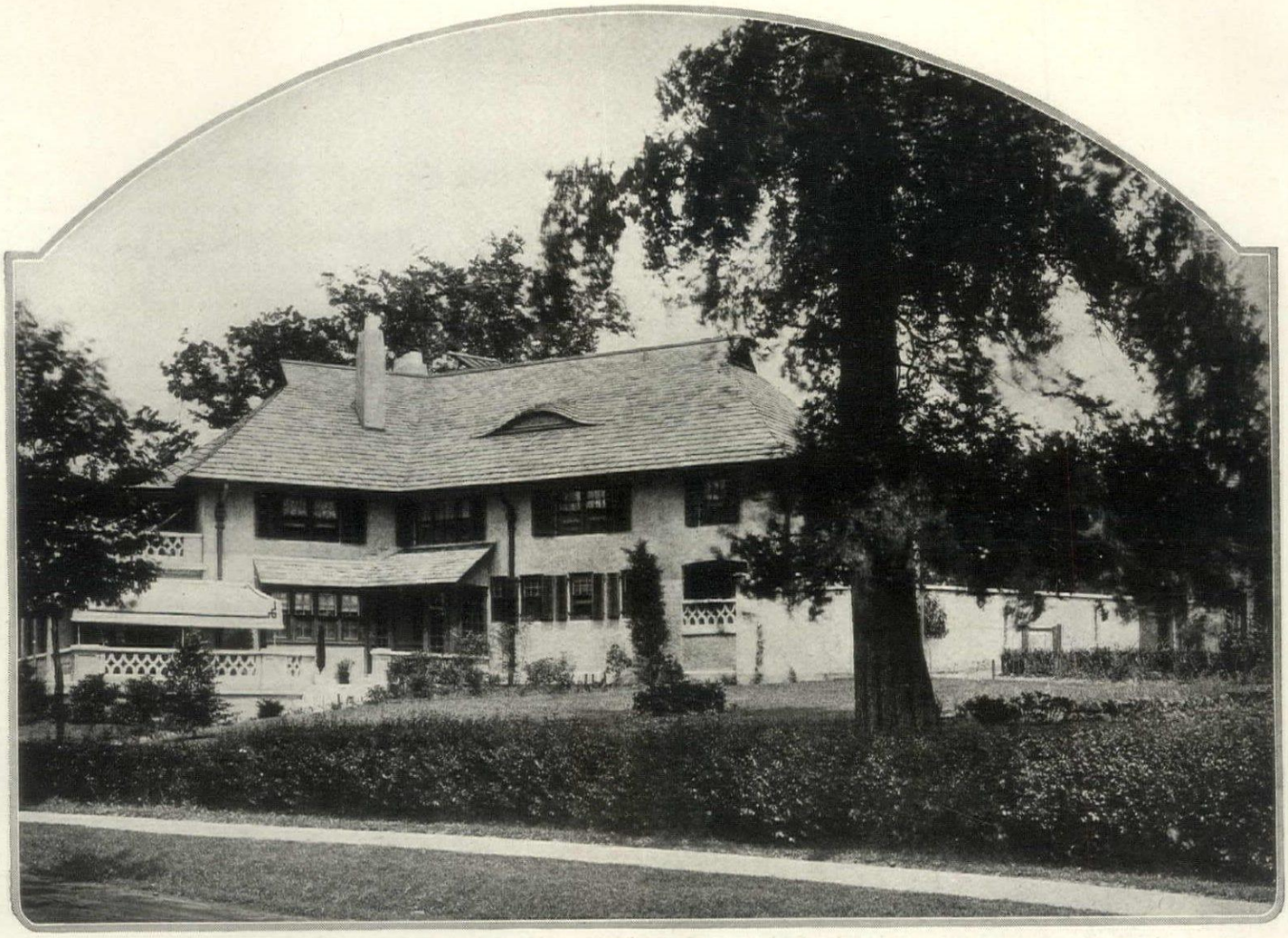
While an English atmosphere has been incorpoated in the design, the house has typical American windows, which are decorative and make for coolness. It is built of terra cotta blocks stuccoed and has a cream and purple variegated slate roof of interesting lines. Connected to it by a drying yard is the garage with a picturesque outside stairway leading to the owner's workshop above

The unusual shape of the plan was dictated by the unusual shape of the property and also in order that the living room and owner's bedroom might obtain the benefit of the prevailing southwest breezes. The main entrance is from the terrace, which connects with the sun parlor

Off the owner's bedroom is a sleeping porch, with canvas sides lashed on in stormy weather as on a ship's deck. Both upstairs and down there is excellent cross ventilation. On this second floor, in addition to the owner's rooms, are two guest chambers, bath and servants' rooms



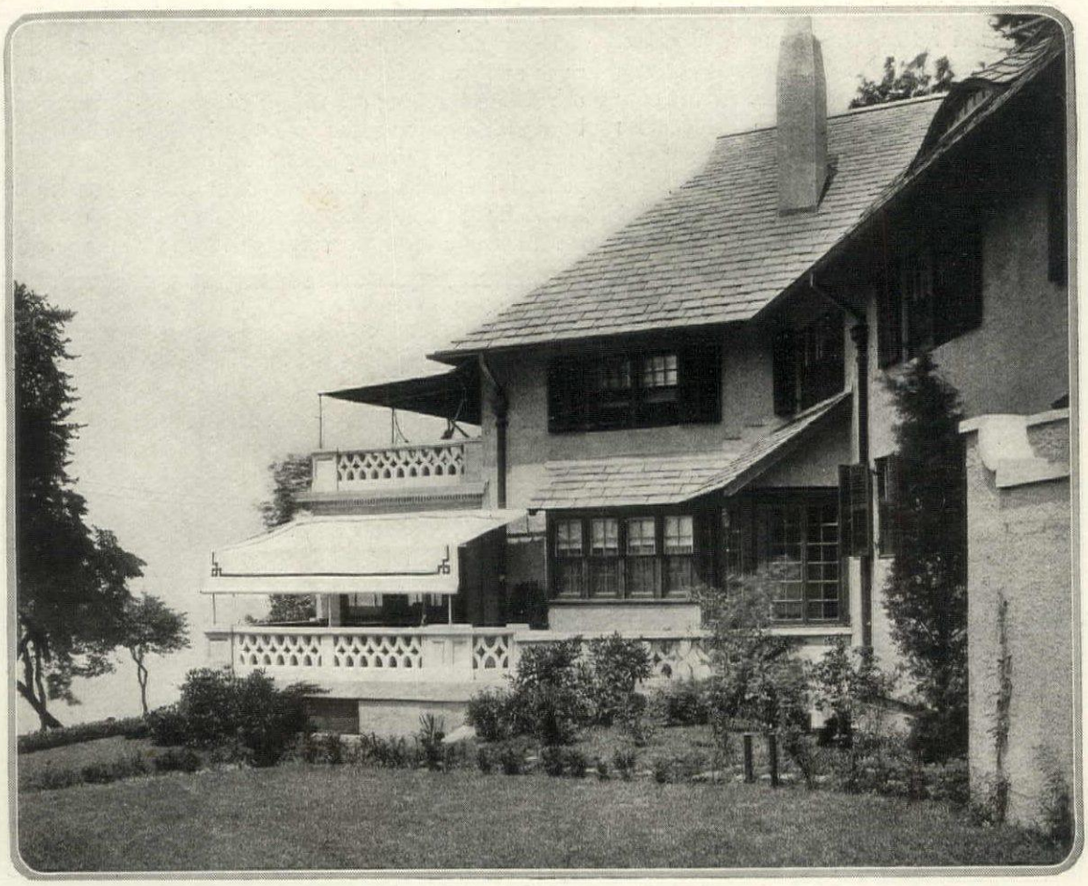




A terrace connects the sun parlor with the main entrance of the house, which is through a vestibule projecting out from the house, with a roof, picturesquely laid with slate that also extends across a bay window in the living room. On the other side a little conservatory of regular greenhouse construction is attached to the dining room, forming a sort of glorified bay window. These buildings, which are seen from all sides, show no unattractive rear

The HOME OF HENRY SAMPSON DOUGLAS MANOR, L. I.

WILLIAM F. DOMINICK
Architect



A decorative balustrade on the terrace and sleeping porch form the only obvious ornament, the interest of the house lying mainly in its unusual shape and pleasant treatment of gently sloping roof and wide eaves

In a country bedroom the curtains may be of blue chambray edged with perforated yellow oilcloth, the valance, of course, having a wider edge than the curtains. The slipper cabinet is painted blue with an oilcloth inserted panel. The slipper stool is covered with blue chambray and bands of the yellow oilcloth

USING COLORED OILCLOTH

Having Passed Through The Chintz and Satin Era, We Now Elevate This Humble Fabric To An Honored and Useful Place In Decoration

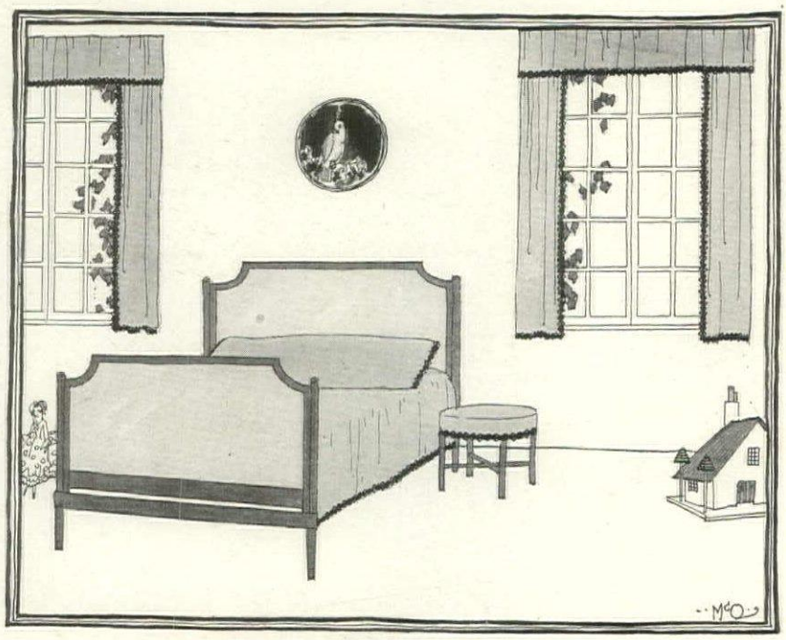
AGNES FOSTER WRIGHT

OILCLOTH? Why not? We have used satins, taffetas, nets, brocades, laces, rep; we have advanced from plain chintz to glazed chintz. It is only natural that the next step be oilcloth. Its use is new, its colors diverting and it can serve innumerable decorative purposes.

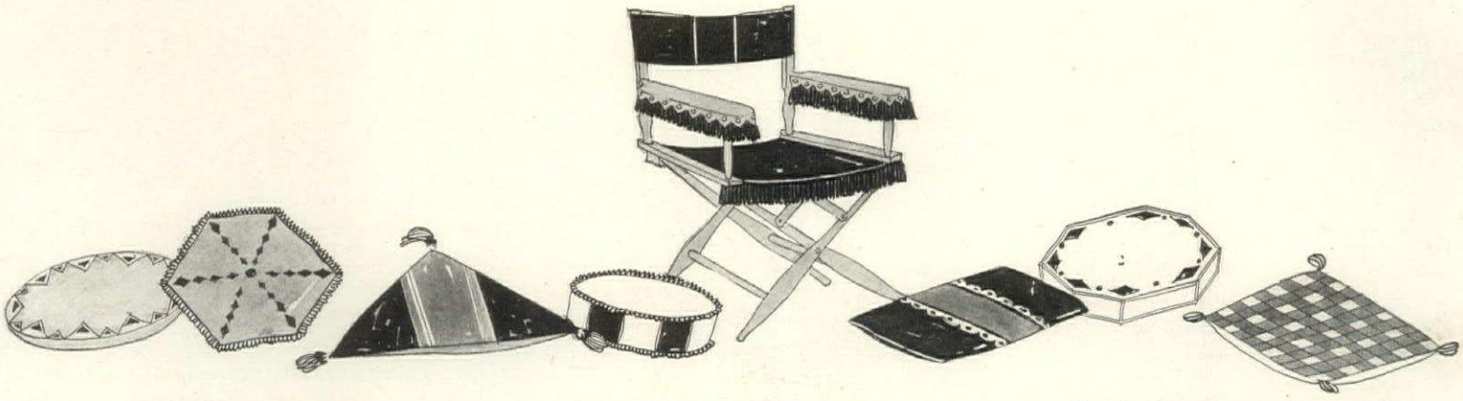
For example, the pillows clustered about the red and black folding porch chair on the opposite page—one has perforated points stitched back onto a darker background, another is black with perforations showing red; the triangle design for hammock corners is red, black and white with black and white tassels; the round pillow has laced sides of green and yellow with a tiny yellow fringe, the next is an automobile cushion with side pockets to hold veils and gloves, or the hexagonal car pillow and finally the laced design in white and cool yellow. The available color combinations are amazing. These designs hold their shape well; they can be easily cleansed and the colors are permanent even in sunlight.

Using oilcloth in a country house bedroom affords several diverting schemes. In one I am suggesting curtains of blue chambray with an edging and valance of yellow oilcloth. The slipper cabinet, which is painted blue, has oilcloth inserted in the door. Inside the slippers are hung on rods; the drawers are for stockings. Below is a little slipper stool in the blue chambray and yellow bands.

A smart little breakfast room could be furnished with curtains of gray glazed chintz having a brilliant cherry colored design and edged with narrow bindings of red oilcloth. For the valance use a straight piece of red oilcloth with a looped fringe. The undercurtains will be sheer red net. A finishing touch will be given by red cord pulls with wooden tassels painted black. A table with a red oilcloth top has gray legs with red decorations. The simple ladder-back chairs are painted gray and have tight slip seats of the red oilcloth. To complete the color scheme, even the porcelain cock contributes the scarlet of his comb, the gray of his feathers.

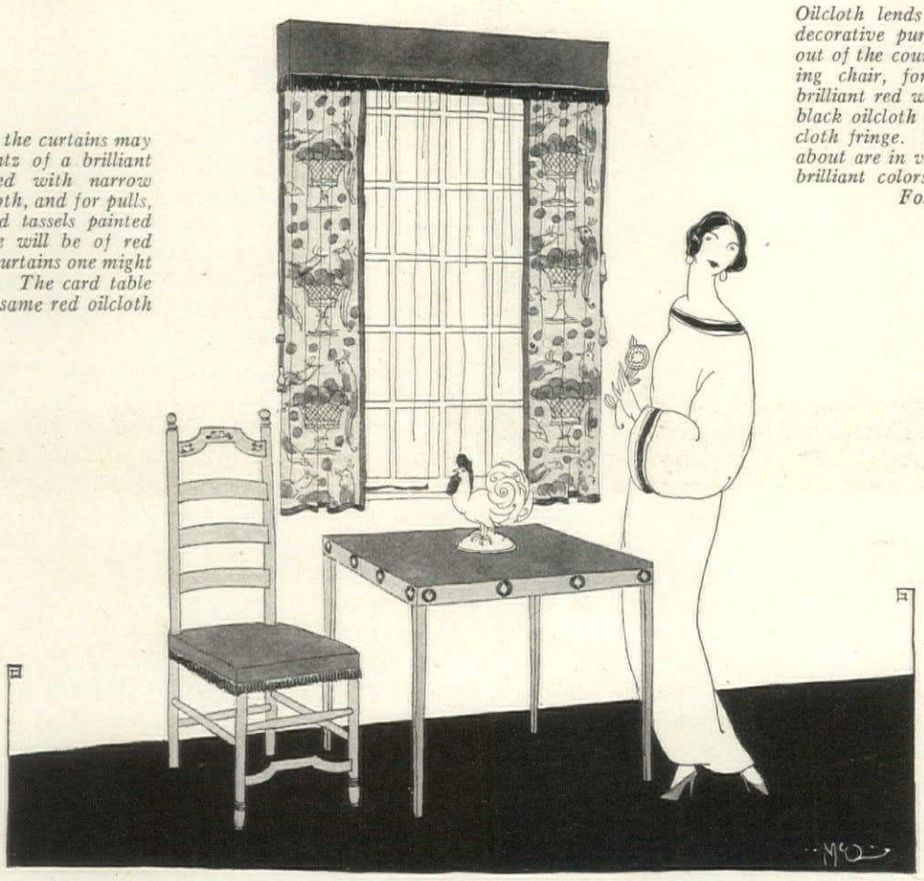


For a child's room one might use a bed painted green with blue oilcloth inserts in head and foot boards. This can be washed. Spread, stool and curtains are green gingham with a narrow band of blue oilcloth

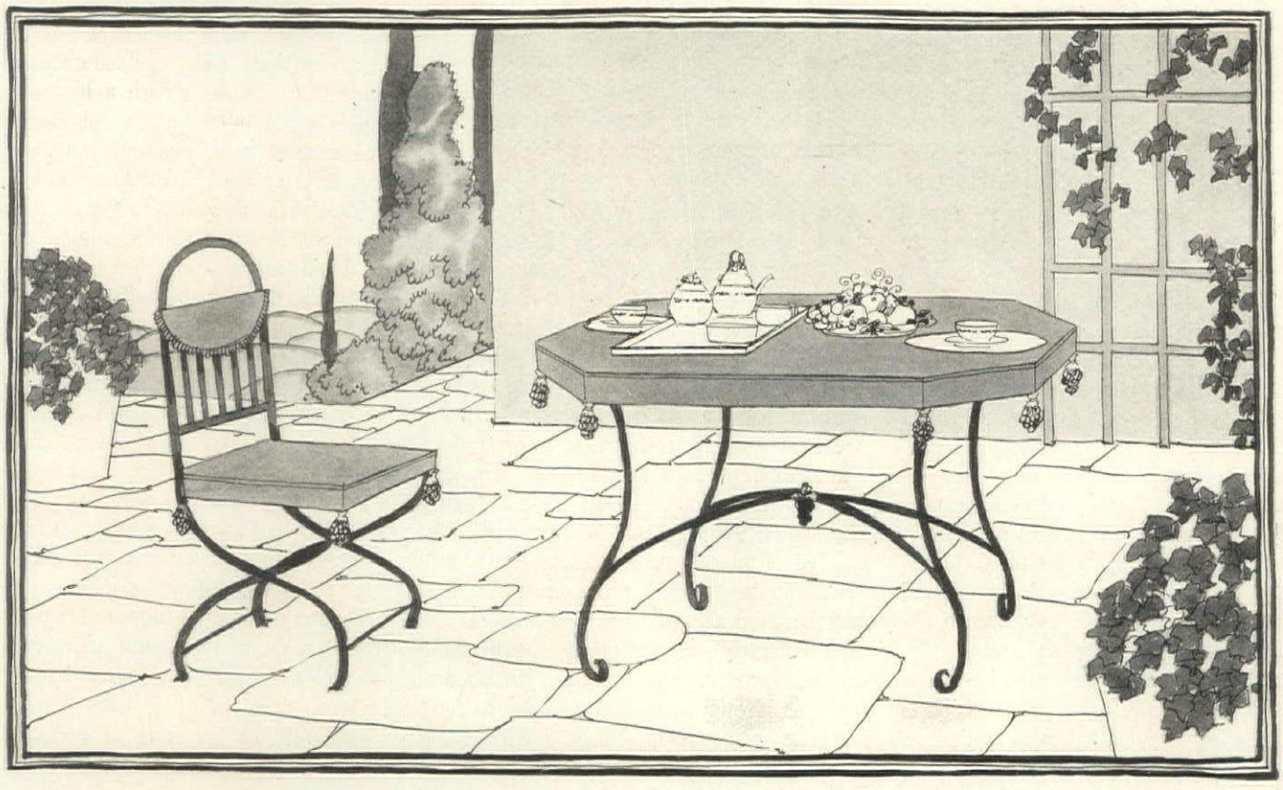


Oilcloth lends itself to innumerable decorative purposes both inside and out of the country house. This folding chair, for example, is painted brilliant red with a seat and back of black oilcloth decorated with an oilcloth fringe. The cushions scattered about are in various combinations of brilliant colors. Designed by Agnes Foster Wright

In a breakfast room the curtains may be gray glazed chintz of a brilliant cherry design edged with narrow bindings of red oilcloth, and for pulls, red cords and wood tassels painted black. The valance will be of red oilcloth. For undercurtains one might select sheer red net. The card table is covered with the same red oilcloth



A terrace set consists of a table with wrought iron base and tin top over which fits tightly a red oilcloth cover held in place by heavy acorn tassels of red and black oilcloth. The chair has the same colored slip cover



THE USES AND BEAUTIES OF BROWN

Suggestions for Turning the Usefulness of Brown to Decorative Ends

A BROWN color scheme is not often deliberately chosen, which is a pity, though quite often it happens that brown predominates in a room. This, too, is rather a pity, but hardly to be wondered at. In the first place the browns are always with us, all over the house. With floors, tables, chests, shelves, paneling in tones of oak, walnut, mahogany, and pine, it is not surprising that another color is chosen instinctively when it comes to decoration. To this unconscious avoidance of monotony is added a lively enough dread of dinginess, for unquestionably brown used without discrimination does tend that way.

Apart from these considerations, brown is the most adaptable of colors; the least skillful decorator using brown as leitmotiv could hardly produce a discord, though he might fail to create the perfect symphony.

Brown is unobtrusive, eminently adaptable, and it blends with all colors; this is partly the reason why it is chosen with such tiresome frequency for all-over-the-house painted woodwork. Also the brown pigments for paint are cheap and exceedingly durable. These useful qualities are so well known and so highly rated that the decorative side of brown is apt to be passed over.

IN order to draw out the latent charm and beauty of brown and to avoid its dullness and monotony, great care must be exercised with regard to its various shades and tones. A cool brown leaning towards grey or green is better in nine cases out of ten than the hot heavy shades that are so commonly used. This can be proved by comparing the soft neutral tints of old oak that only time has dealt with, and the slick opacity of modern oak which has been treated with what is called "antique finish," or again, by contrasting the cool transparency of raw umber with "chocolate." The shade which is known as tete de negre has more variety and interest; the "wallflower," among the dark browns, has distinction. On the whole, however, the lighter tints give better results for paint woodwork. Light and dark stone color, tan shades, teak, cinnamon, and snuff color—all these are excellent in the right place.

Sometimes it happens that in old houses the fine and difficult graining of an earlier age is found intact on doors and woodwork, mellowed and toned by years to a charming consistency. This a wise decorator will not demolish; he will note its value in the decorative scheme and use it accordingly. Ordinary brown paint work may be freshened or altered by brush-graining, which is a less exacting and costly process than a new coat of paint. For this eggshell varnish paint of a different shade to the underlying coat is lightly brushed on, using a coarse brush and keeping it very dry.

Insensibly brown slides into the yellows, and if harmony rather than a contrast is the aim, these two used together are perfect. A touch of orange will give point to the scheme, and a note of gold will raise it. Any color can be led by subtle gradations into brown, so when a vivid arrangement is wanted the tones must be distinct. A yellowish brown with a cold blue makes one of the most charming schemes imaginable; it is familiar enough in Chinese work, and a piece of Oriental embroidery is a valuable guide for such a room. When Chinese embroidery or Japanese color prints are to be hung on the walls there is no better background than the old-fashioned brown paper. It is always admirable as a background; unobtrusive, and yet pleasing in itself, it shows up blue china to perfection. Brown paper is made in a considerable range of tone, shade, and texture; it should always be chosen in situ, as these neutral tints are subtle things and cannot be judged apart from their ultimate surroundings. An arrangement of cinnamon and rose red strikes a higher note; here the pale brown should predominate, and the deeper tones of rose red be used almost sparingly. A good and unusual decoration can be evolved by using a light brown something like "natural camel's hair" or café-au-crème in connection with cream colored hangings and black enameled woodwork—brilliant as patent leather. Walls and ceilings might be hung with a plain velvety paper of the camel's hair brown, with curtains of beech brown velours and blinds of cream silk. In such a room a few pieces of ebonized furniture would tell admirably, with touches of canary yellow and turquoise blue introduced on cushions.

MORE than any color the quality of brown is affected by the materials used. Silk, chenille, velvet, velours, and so on, in shades of tawny and golden browns, vandyke, bronze, and chestnut, are sure to be beautiful; but the same shades for reps, serges, and suchlike cotton and woolen stuffs are apt to be questionable. Brown needs play of light and variety of surface, and turns dull and dingy when these are lacking, and looks poor. Leather has a quality of its own that is both delicate and rich; applied in the form of panels for a wall treatment brown leather is admirable, or it may be used as portieres over a door. A piece of leather ornamented with gold can be fitted to the chimney breast and framed narrowly with a gilt border to form a library overmantel. There it will be appropriately complimentary to the gilt and tooled calf of the bookbindings, always a decoration.

Quite often rooms stop short of success on account of a badly treated floor. Where rugs are used over bare boards, or where they show beyond the carpet, it is most essential to get them right in color and surface. Usually a stain of some kind is applied—"light oak" or "dark oak", and there the matter ends till a fresh application is needed. This plan is rarely satisfactory; the brown that results is dull and heavy, and finally opaque, with no value in the scheme. The color of the floor is hardly less important than the color of the carpet. A little oil, warmed and rubbed evenly into new wood, will deepen it to a mellow tone and emphasize the grain; while beeswax and turpentine will keep it beautiful. It may mean a little trouble, but the anomaly of Persian rugs on a dull stained floor should not be suffered for a moment, and no fine carpet should be mocked at by a dingy "surround". The cork carpet looks best in a natural brown shade, and this, too, should be kept brightly polished.

THE deep rich tones of old mahogany are due to the wood and are highly desirable if you can avoid the crude reddish color found in much modern mahogany work. This is largely due to French polishing; and the unpleasant yellow tinge of Victorian oak is owing to the same method. Walnut wood is always of the soft "nut" brown shades, and is never tinged with the ugly red and yellow. New oak is now sometimes left in its natural color, neither treated nor polished in any way, and, as the certain rawness that is inevitable wears off with time, the tone imperceptibly deepens. These slow processes can be hastened; parquet blocks, for example, can be darkened by oiling first and then polishing, or the oil may be omitted and the wood rubbed with ammonia; this gives the grayish tinge, and corrects the newness.

When brown paint is used for a wall treatment the risk of a dull and monotonous effect must be faced and eluded. An uncompromising flat brown, say, for paneled walls, is a doubtful experiment, and should be modified by scumbling, glazing, and stippling, and so on. A charming rosy brown is evolved by first painting the walls a lightish green and, when dry, stippling with light red. This may be elaborated by a silver line on the moldings in connection with an apricot colored ceiling.

Rooms painted in the manner of tortoiseshell are interesting and distinctive, and the color scheme is a beautiful range of browns. The painting must be done with vigor and "go" if it is to look well, and follow the tortoiseshell pattern closely.

Gillies

A LITTLE PORTFOLIO OF GOOD INTERIORS

The part that architecture plays in the creation of a room may be considered from the point of the details, beautiful in themselves, or as a background which establishes the use, period, or character of a room, the composition being completed by the furniture. In the Little Portfolio this month these two aspects are presented. The illustrations show work by H. T. Lindeberg, architect. This breakfast room, for example, finds its architectural character in its shape, which is oval. The walls are painted warm gray. A black and gold marble mantel, gilt fixtures, black terrazo floor and black and green furniture are some of its features. It is in the home of Clyde Carr, Lake Forest, Ill.

Gillies

The dining room in the Clyde Carr residence at Lake Forest, Ill., is Tudor in character, this feeling being given by the oak paneling, which forms the background of the room, the hand-finished plaster ceiling in a traditional molded design, the crewel work hangings which are of the period, and the larger pieces of Tudor furniture. Such a room is commendable for its proportions and for the restraint with which the decorations are handled

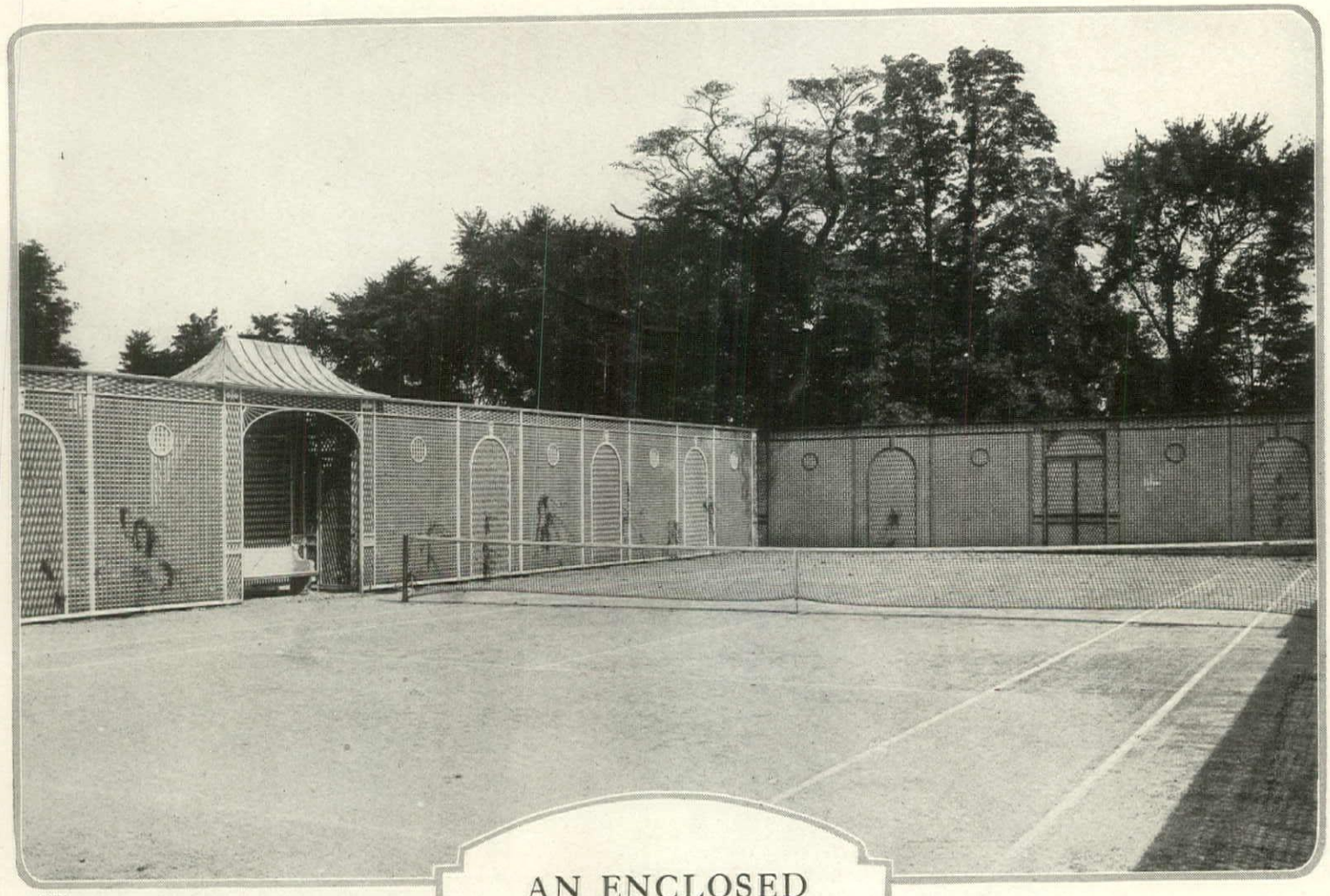
Gillies

It is often possible for the architectural beauty of a room to culminate in one detail. Thus, in the breakfast room of the home of Horace Havemeyer, at Islip, L. I., the walls of rough molded plaster are kept as a subdued background for the fireplace mantel. This mantel is made of black slate. Its decorative panel is carved with Chinese figures in low relief. A simple fluted design has been used for the fireback

Gillies

The hallway in the home of Clyde Carr is of ample proportions that afford space for broad stairs of pleasantly sweeping lines. The balustrade is of slim wrought iron surmounted by a wooden rail. The paneled wainscot and other woodwork are painted a soft green, harmonizing with the light green tones of the mural decorations by William Mackay. The table to the right is of black lacquer; behind it stands a black Chinese screen

Quite a different hallway is found in the home of Paul Moore, at Convent, N. J. By building a circular vestibule, entrance is effected to two cloak rooms on the right and left. Thence one goes on into the main hall. The stairs are on one side. This vestibule provides the floor for a wide landing which affords the desirable setting for the large window above



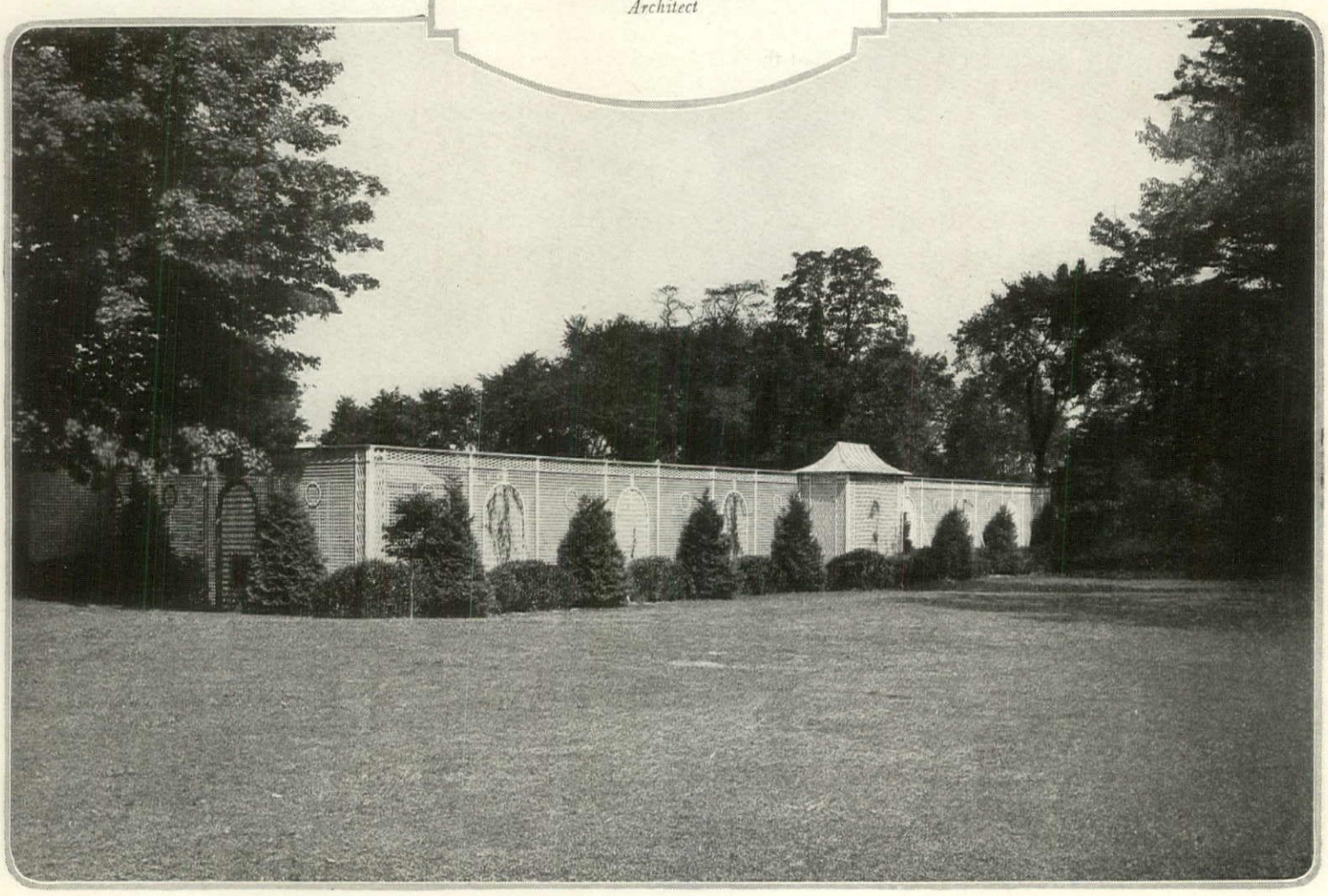
Gillies

The tennis court on the country place of R. A. Rowland at Rye, N. Y., is enclosed with decorative lattice set in panels and painted white and green

AN ENCLOSED TENNIS COURT

DWIGHT JAMES BAUM
Architect

An evergreen planting faces down the exterior of the court. The long wall is pleasantly broken by the recessed pavilion with a pagoda roof



HOW TO ALTER THE COLOR OF FLOORS

It is Possible to Transform the Appearance of a Room Merely by Giving Proper Attention to its Floor Space

ATTENTION to the floors, in a decorative sense, usually stops short with the rugs and carpets. While these are the subject of profoundest thought, the boards and parquet are often accepted just as they are, as a matter of course. The stained floor gets a fresh coat of stain, though we deprecate the process; the polished boards are kept polished whether they accord in tone and color and style with the rest of the room or not. Yet the floor can be altered with less trouble and cost than, say, the painted woodwork, and the difference to the room is no less refreshing.

The commonest and almost the worst of floors are those which have received coat after coat of varnish stain and lost in the process that transparency which is the essential quality and beauty of a stain. A floor of this description spoils any room and should not be endured.

Of the various ways in which old stain can be removed there is none better than a strong solution of soda in boiling water. This may be brushed on, left a few moments, and wiped off as the old stain rises and dissolves. Plenty of rags are needed and a bowl into which the old stain may be squeezed, for it must not be allowed to dry back into the boards. The edge next the skirting needs especial care, because there the stain is hardest and thickest. If one treatment with the hot soda water is not sufficient, it must be continued until the grain of the wood shows clear, and the boards are of an even brownish tone. On no account should this be stained brown again; when it is perfectly dry it must be waxed and the color can be mellowed or deepened to the soft look of old oak by mixing a little raw umber with the wax and scrubbing it well into the wood. This first polishing, after the old varnish stain has been removed, takes time and energy, but the resultant floor is well worth the trouble; it is permanent and only needs the usual polishing to keep it in nice condition. If something entirely different from the "natural" brown is wanted, the floor may be ebonized or it may be colored a dark green, after the old stain has been cleared off in the manner described.

SOME of the receipts for ebonizing are too elaborate for a floor treatment, but it can be done quite satisfactorily by means of an aniline black dye, or ivory black in powder form, mixed with size and water and applied to the floor in repeated coats till the proper depth of black is achieved, and then polished in the usual way. As for the green, it will be of an olive or some soft neutral shade, no matter what dye is used on this floor, deeply ingrained with brown as it is. Aniline green, which is one of the strongest of staining colors, will give merely an approximate to that soft shade which is described as fumed oak.

If a clear stained floor or surround is to replace one that has been painted in a solid color—chocolate or some dull heavy shade—the process is more troublesome and less sure of success. A paint remover is necessary, or a solution of oxalic acid in water, and these are unpleasant to handle and liable to burn or bleach the wood unless washed off and treated with vinegar to neutralize the acid. Planing is more satisfactory in the end, but as all floors cannot be safely planed, and as the process is a troublesome one in any case, a better plan is to have the floor re-painted. This really is the best way to alter the color of our old floors.

There is no need to remove the old paint before re-painting, but it is necessary to scrub the floor very drastically with hot strong soda water in order to remove every trace of wax and of dirt. It should then be rubbed down with pumice stone (though this may be omitted), but a final wiping with warm clean water is essential to get rid of any remaining hint of the soda, before re-painting is begun.

All painted floors need three coats at least, with ample time for drying between each. The time cannot be specified; it depends on the weather and the paint; some paints dry quicker than others. A hint of stickiness is a sign that the floor is not sufficiently hard for a fresh coat of the paint.

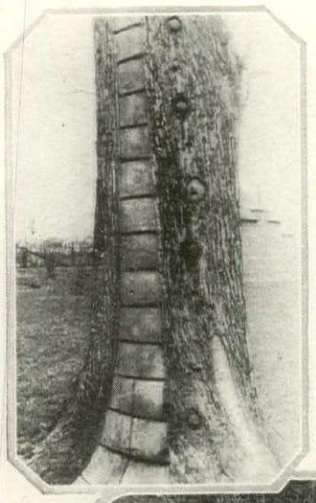
The final coat of varnish should be given on a bright day, and dust excluded, as far as possible, during the whole process. Carried out on these lines, the painted floor has remarkable durability, and it can safely be used without a carpet at all. In this case a border, varying in width according to the proportions of the room, can be added in a contrasting color. For example the floor might be painted smoke grey and a border done in ivory white, to match the skirting and the rest of the woodwork. This would make a nice change in a bedroom, where an old carpet has been discarded, with here and there a few white washable rugs. Or let us suppose that the room is to have a new carpet of soft blues and yellows and creams, and that the existing surround is of thick and dingy brown paint. Here the re-painting done in pale yellow or old gold would just make all the difference in the room, and serve to emphasize the tone and beauty of the new carpet.

A floor that has been painted black looks quite unlike the floor that has been ebonized or stained black, as has already been described. There is a depth in paint, a greater intensity of black than is compatible with the transparent stain. Both are charming, each in its own way. Whether the black is used as an all-over foundation for rugs, or merely as a surrounding for carpet or felt, the black floor is, in nine cases out of a dozen, a good and safe choice.

There is no point in the usual choice of brown or neutral shades for floor painting; once a floor has been painted, its resemblance to wood is at an end, and, ethically speaking, vermilion or blue are as "natural" on the ground as they are on the panels. There is more show of reason in the matter of a bright colored stain; the idea of the natural grain and figure of wood in cerise or violet is, perhaps, a little startling to conventional views. That light color stains are not much used is probably due partly to this idea, and to the dread of an odd or freakish effect. An unnecessary dread, for the natural color of the wood prevents a stain from ever looking as vivid as paint, and as a matter of fact, charming and delicately fine effects can be obtained in this way. The real difficulty lies in the fact that we rarely get a new floor to work on, and new—that is to say untreated—boards are here a *sine qua non.* In the nursery or playroom carpets are unusual, and we will suppose that an old oilcloth has been taken up and a good floor with nice even boards is revealed. Here a bright golden yellow stain would look well and give a sunny appearance.

A WATER stain is the easiest to apply, and the yellows that are soluble in water, and therefore suitable, are gamboge and yellow lake. The colors are bought in powder form, and size is added to the water in the proportion of about one pound of size to half a gallon of water—but exact quantities do not matter so long as the color is fixed and does not come off when the stain is dry. Boiling water is used for mixing, and the stain, still quite hot, should be laid on in flowing coats with a big soft brush, and sometimes before it is dry the work is wiped over with soft cloths to give a smooth even quality and to prevent hard edges. It dries quickly, and it is better to deepen or strengthen the color by successive washes rather than to attempt the full color in one application. To some extent the color of these new stained floors can be altered; yellow, for instance, makes a splendid foundation for a dark blue stain, and a thin wash of aniline green gives a brilliant effect. Rose color or violet, however, would never come true over yellow, since the stains are quite permanent. Most aniline dyes are suitable for the purpose; they can be had in bright colors for water or oil staining. In some, green especially, a very few grains have enormous

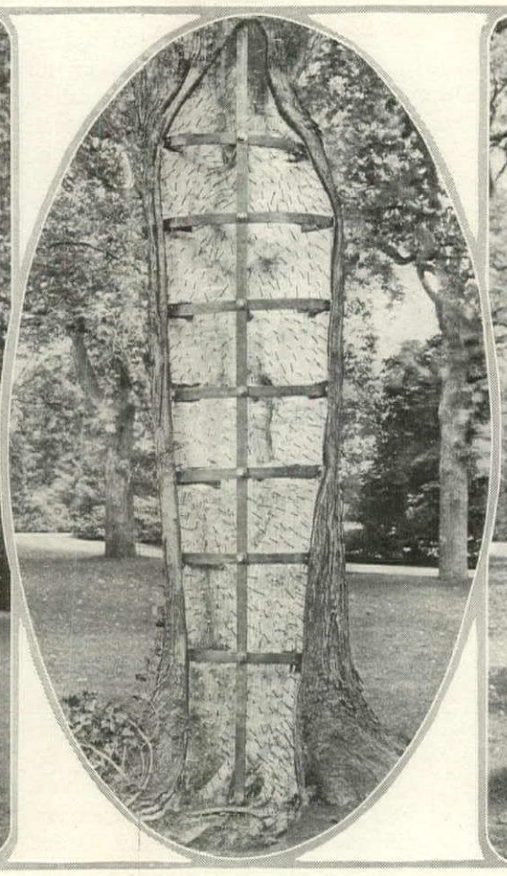
(*Continued on page* 80)



(Left) A maple treated late in 1920 started healing growth immediately

A tree wrongly braced with iron was injured and broke its girdle

Fine healing over filling promises new life to this tree



An old tree, carelessly patched, gradually began to lose its cement filling and to decay

The old patch removed, the cavity was cleansed, sterilized and braced ready to receive the new filling

The filling in place. This is in sections, allowing the tree to sway without breaking the cement

A frost crack such as this can never heal without help

Fungous growth started in a sterilized but unfilled cavity

Rounded top cavities rarely heal without rapid growth

The story of this elm is characteristic of many large old trees. The inroads of wind, rain and ice, followed by insects and fungous diseases, threatened its life. To save it the decay was removed, the trunk braced and the cavity filled to prevent a recurrence of its weakness. Illustrations by courtesy of the Davey Tree Expert Co.

OPERATING ON TREES

The Ills and Injuries Made by Pests, the Elements and Man Often Require Drastic Surgery

JOHN DAVEY

ONE of the principal, but not necessarily the most important, operations in the care of trees is the treatment of cavities in their roots, stems and branches in a manner much like that which a dentist employs in taking care of a cavity in a tooth. It is possibly this phase of the treatment that gets the most abuse, and about which the tree owners desire and need the most information.

Cavities develop indirectly, because of wounds in the protective bark-covering of the tree. The insect pests and fungous diseases find these wounds and immediately start destruction. It may be six months or even a period of a year or more before the cavity is well started, but it always comes. And, because of the nature of a tree's growth, a cavity once started cannot be healed without the assistance of skilled human hands. It may become covered over on the outside but it never heals, and most of us know what happens to ourselves when the skin heals over a wound before the infection has been removed from beneath.

The causes of wounds on trees are almost infinite, so numerous in fact that only a few of the more important ones can be mentioned in this brief article. One of the most serious is the many storms which sweep over the country. Those of last November in New England, of March in Wisconsin and Michigan and of June in New York are so well remembered that little more need be said. Branches are torn from the trunks, and sometimes the roots even are torn asunder and the giants are hurled to the ground. Lightning, too, does its damage in many ways.

Many of the insects which cause so much havoc after the wounds are made have also the facilities for making their own wounds. These cannot be better illustrated than by the various borers, especially those which are killing our hickories and white birches throughout the county.

Last, but far from least, is man's own carelessness and ignorance. Lawn mowers, automobiles, wagons and many other man-controlled machines take their yearly toll of trees because of the wounds which they have made in years gone by. But all of these together do not take any greater toll than does pruning which is done improperly. Almost fifty per cent of the cavities in trees result from improper pruning. Branches are cut off too far from the parent stem, leaving a stub which absolutely cannot heal; or they may be cut too close, leaving a larger wound than necessary, which will certainly decay before it can possibly be covered by the new growth.

Still other trees are structurally weak and split almost from their own weight. These are known as crotched trees; and with them we are becoming more familiar every day. Water freezing in the crotch during the winter exerts a tremendous pressure which ruptures some of the fibers. A yearly repetition of this soon produces a cavity that, without skilled treatment, means destruction.

Several times skilled treatment has been mentioned and now let us consider what constitutes skilled treatment. Probably all of my readers have had dental work done, and it may be just possible that some of them have had cavities filled when a small bit of decay had escaped the dentist's eye. What followed was a sad experience. In a

(*Continued on page* 86)

COMING *on* BOOKS UNEXPECTEDLY

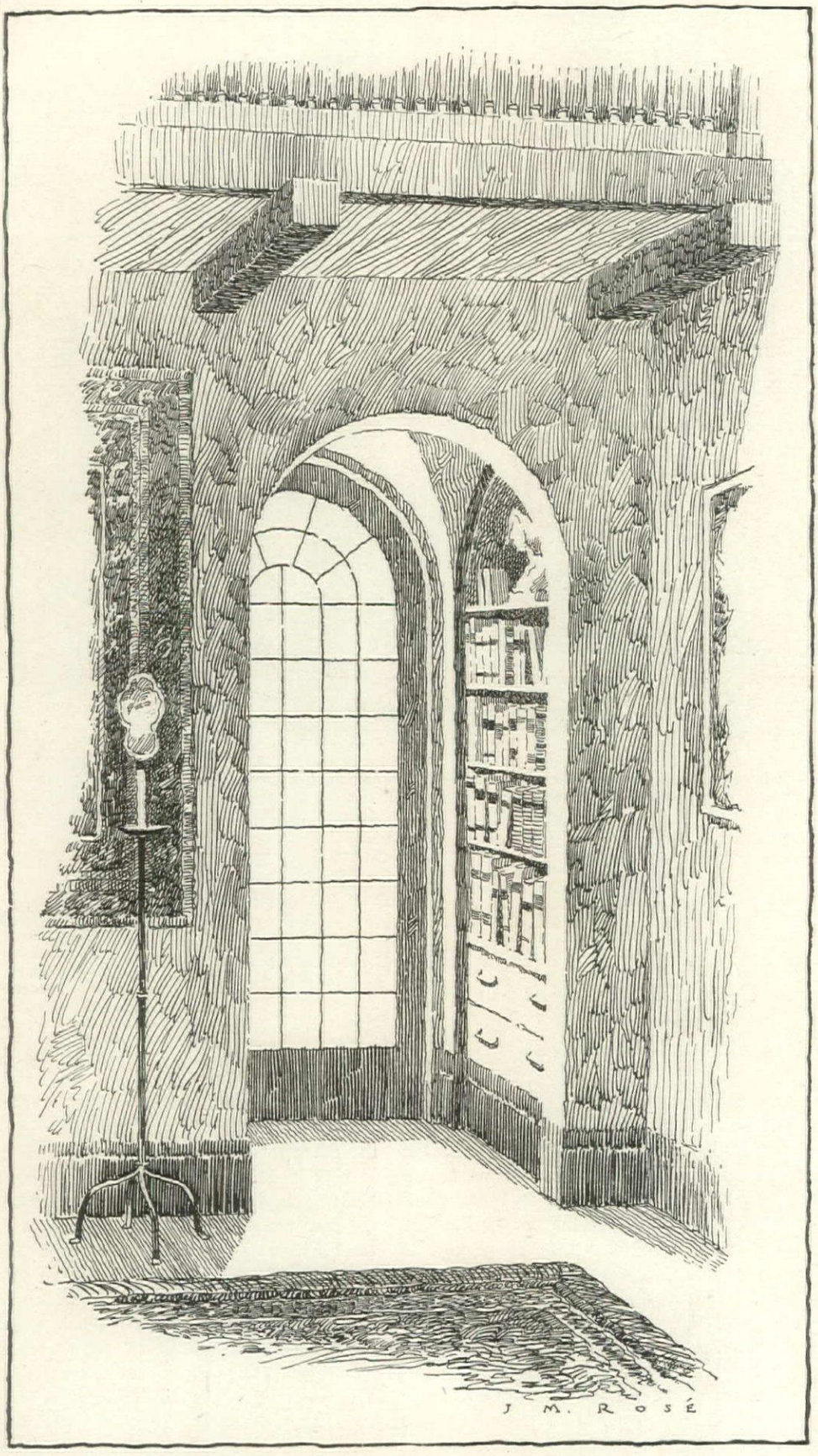
MONTROSE J. MOSES

THE five foot book-shelf has set me thinking. Strange how the mind can play fantastically with a suggestion; and from it there slowly evolves some new avenue of truth that beguiles you, and at the same time is useful. If it is possible for one to think of suitable poetry for porches, books for bedtime, wicked literature for wicker chairs and tables, tales for the tub, and so on, why do not books in general influence architecture more than they do?

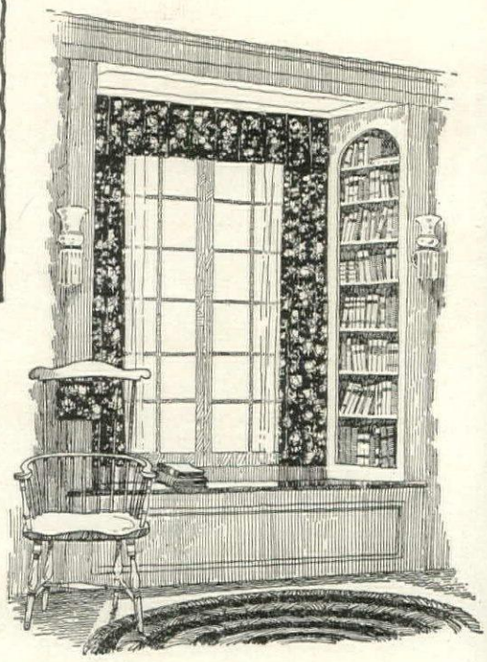
An architect will spend hours studying the proper relation of a bay window to a group of trees nearby, but a window in relation to a special binding of Keats does not disturb him. A decorator will haunt the shops until certain upholstery pleases the senses, as a meerschaum coloring hits the fancy of a fastidious smoker. Of course the architect knows that a library is included in the specifications of every modern house; vistas of volumes are part of his decoration.

But books have a will of their own. They are like the mighty waters of a river that overflows into rivulets, estuaries, ponds, and so on. An architect never counts on the overflow of books. And there is where he is mistaken. The test of any good library is not alone that it is well stacked with stately editions and rich bindings of colored cloth and gold: it lies in the suitable, get-at-able, unexpected places—by window seats, at the top or bend of the stairs, even within reach of the telephone, where central's "Wait a minute, please" might be

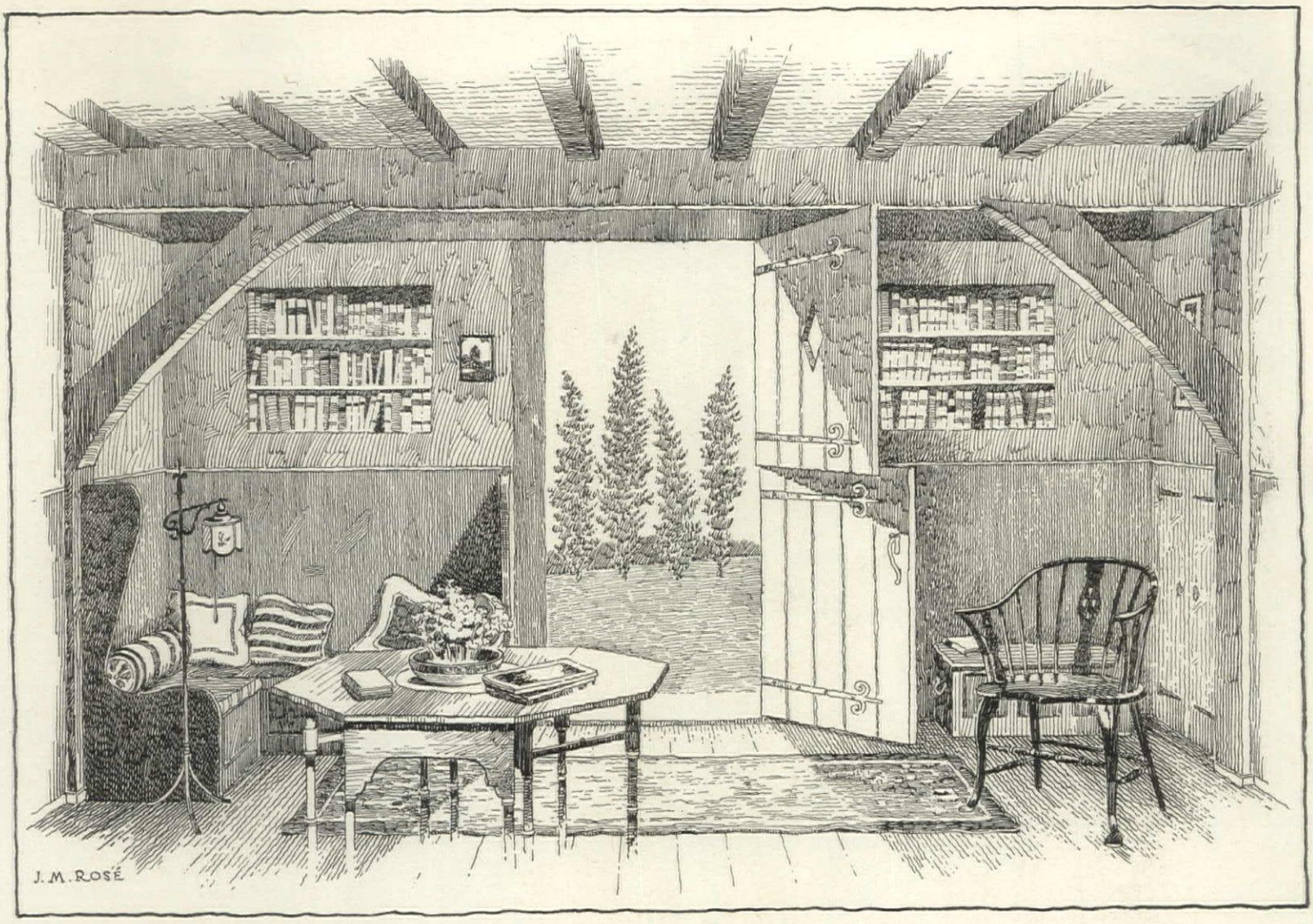
(*Continued on page* 74)



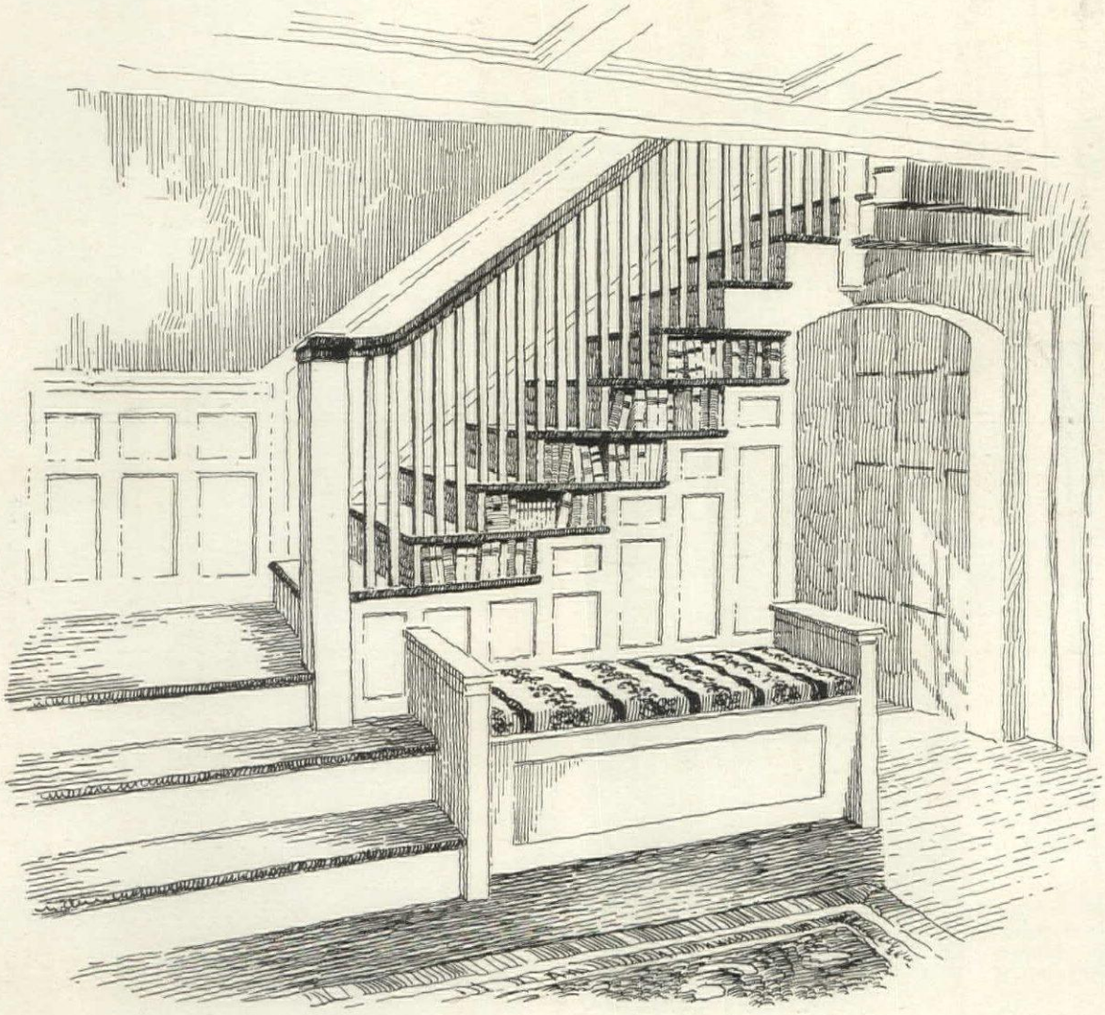
Inside the door leading out to the garden one may come across a niche, filled with books above and drawers below. Here can be kept the kinds of books one reads out-of-doors —novels, and short stories and perhaps a gardening book or two. Sweaters for cool nights can be kept in the drawers



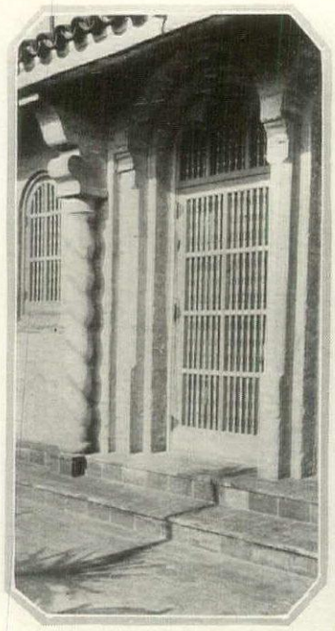
You can tell the sort of people who live in a house by the kinds of books they read, and the odd nooks and corners where you find them. In a cultured household you don't have to reach very far for a book. Convenient shelves can be built each side of a bay window seat



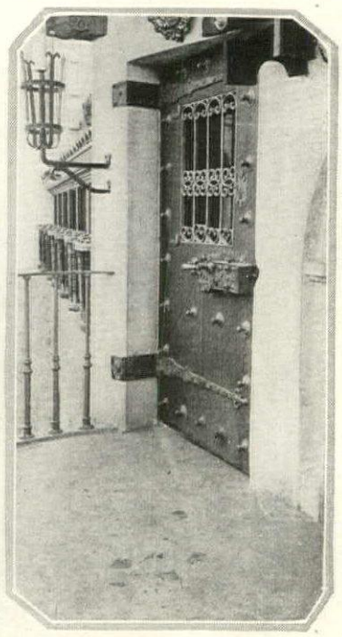
On each side of the Dutch door of this cottage living room are shelves set into the wall. If one wanted to make their discovery unexpected the shelves could be concealed with plain doors



The stairs offer several happy nooks for books. They can be placed on the side of the treads as here, or the treads may be extended in the rear, affording space for small volumes of uniform size



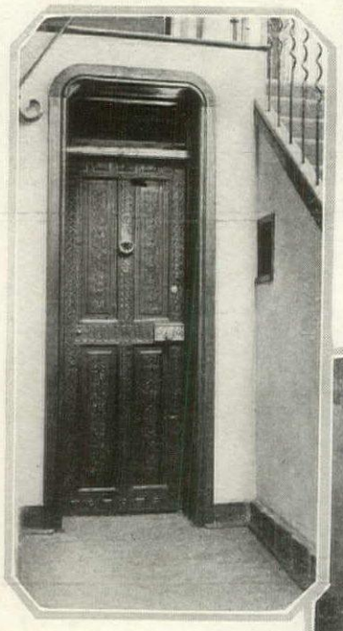
An old patio door of wooden spindles is painted soft verde green touched with gold. Byzantine columns and a wide overhang frame the composition picturesquely



Burled redwood planks, heavy Moorish nailheads and Spanish hinges, a massive lock and a wrought iron grill are all combined in this modern California doorway

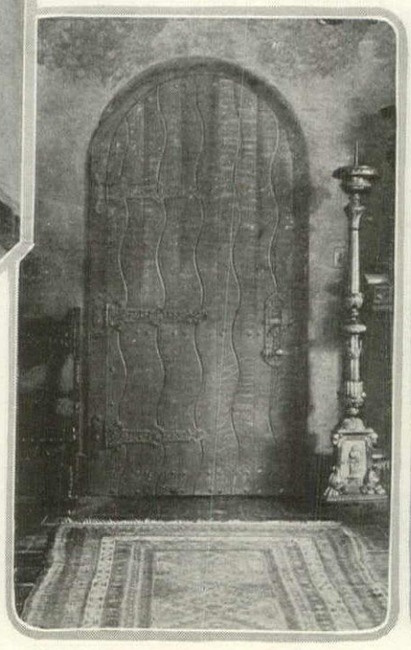
Into this door of oak planks has been introduced an old Spanish circular observation wicket, with a huge knocker below. The gate comes from Cordova

DOORS OF OLD SPAIN IN MODERN CALIFORNIA

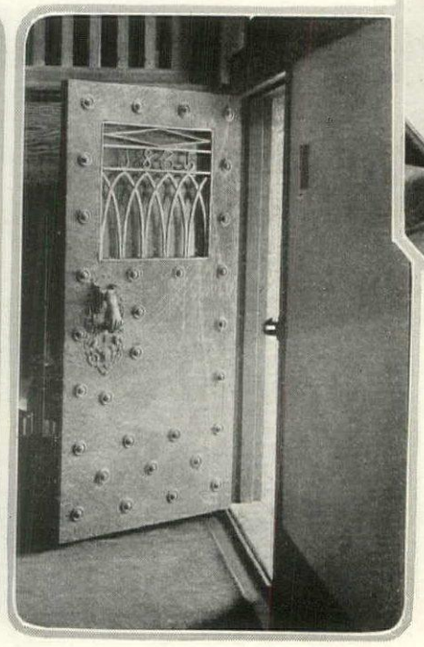


This old door, carved by Spanish craftsmen, is suitably fitted with old silver hardware and given a modern setting

As this door was brought practically complete from Spain, it required merely to be restored and set in place



From a door in the San Diego Mission was taken this pattern of flowing lines known as "The River of Life"



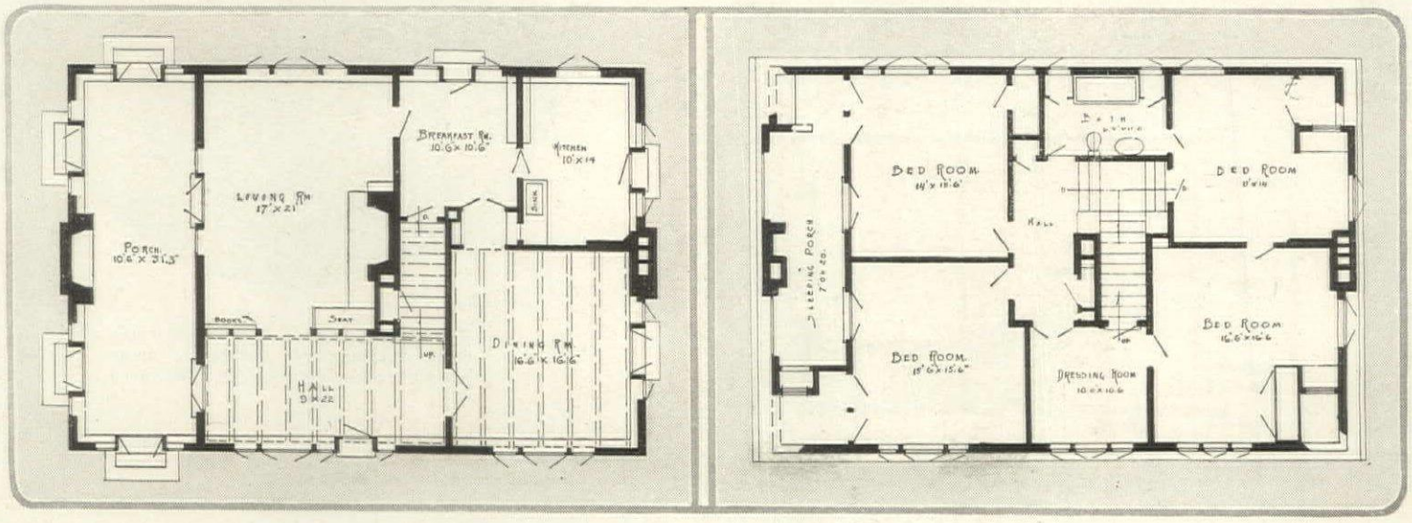
An old grill, antique nailheads and a pull in the form of a lady's hand are used in the creation of this door

This month the Group of Houses is composed of four selections from the Country Club District of Kansas City. The variation in both architecture and size is representative of that remarkable suburban development. One of the attractive houses possessed of distinctive architecture is the residence of William R. Jacques. It is of English cottage design, executed in rich cream stucco, dark brown trim and a shingle roof laid with rounded corners to simulate thatch. The planting of hollyhocks along the front terrace is particularly effective. Root & Siemens, architects

A GROUP OF FOUR HOUSES

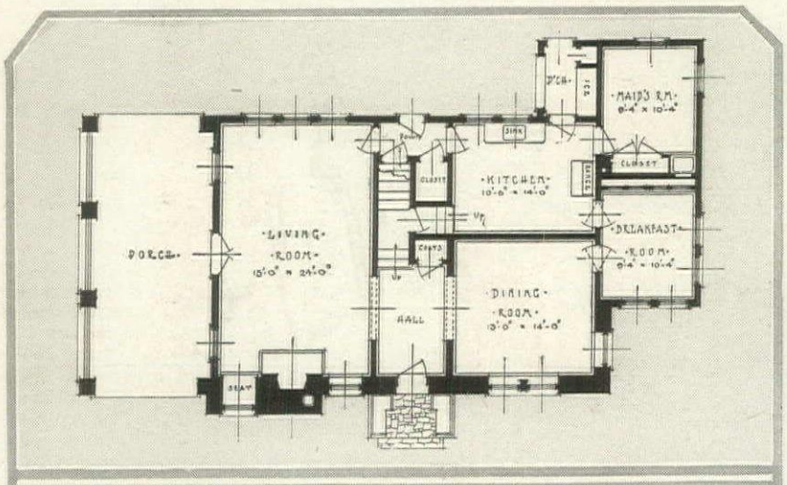
An irregular arrangement of the rooms on the first floor provides for a narrow entrance hall with a large living room behind, and the dining room, breakfast room and kitchen in a unit. The stairs are not featured. A house-depth porch adds to the size of the living room

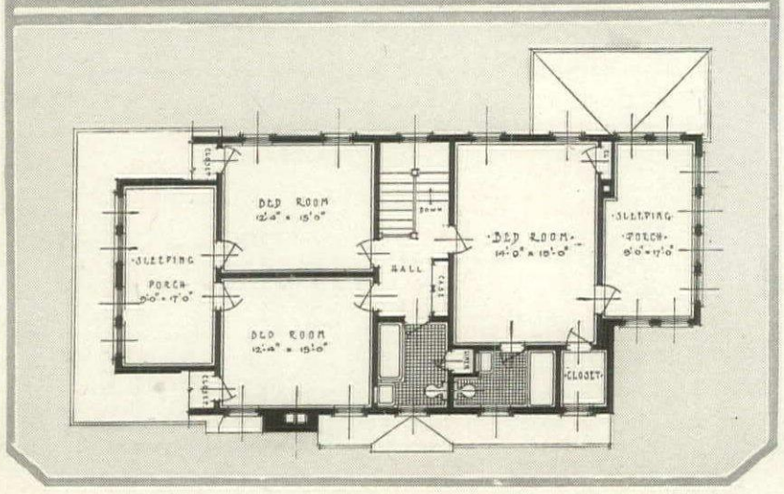
The chambers are arranged around a central hall. In the rear is a bath and in front a dressing room. Two of the bedrooms open on a sleeping porch. Space under the eaves is utilized for closets. Casement windows in each room afford plenty of light and ventilation



The problem of adapting a simple and economical plan to a sloping site is solved in the home of Harry A. Burke. The house is executed in shingles with white trim. Courtlandt Van Brunt, architect

(Below) The architect has saved floor space in the central hall by enclosing the main stairs, a lower landing providing access to the kitchen, thus dispensing with a separate service stairway

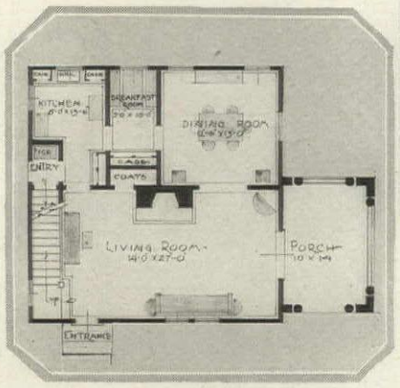




A two-car garage is located under the north service wing, the garage doors being attractively screened by shrubbery

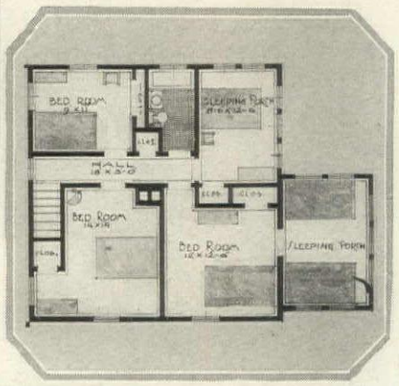
The space gained by eliminating the service stairs makes possible three large bedrooms on the second floor

The openness of the first floor plan is a feature, the stairs being placed out of the way on one side. Kitchen, breakfast and dining rooms are conveniently located



Italian details have been pleasantly adapted to this small house design. It is built of white stucco, with cream trim, vivid green shutters and a soft green shingle roof. Edward W. Tanner, architect

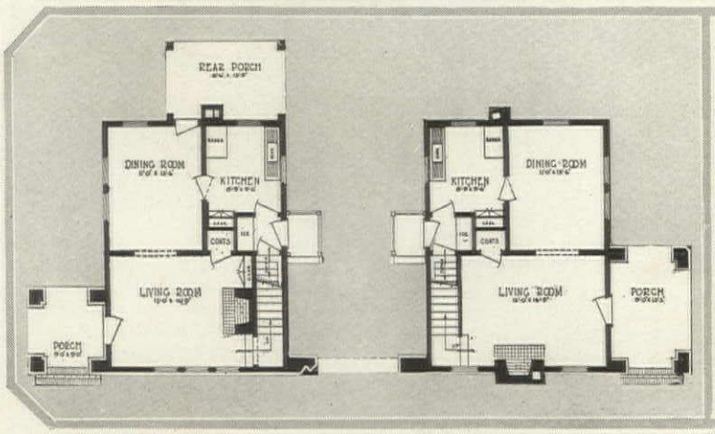
By holding the hall down to a minimum the architect has been able to find three bedrooms, a bath and two sleeping porches, with plenty of closet room besides

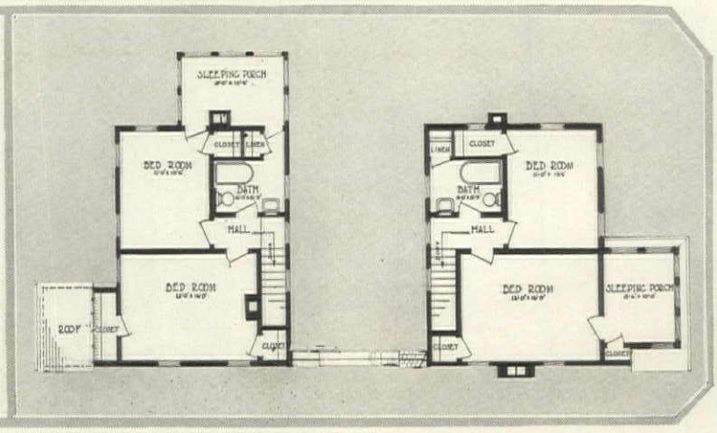


An effective method of treating the end of a block is to connect houses of like architectural style with an arched wall or trellis, thus screening the rear of other houses

A single driveway affords entrance to both houses. Each has in addition its footpath. The first floor is compactly arranged with the space necessary for a small family

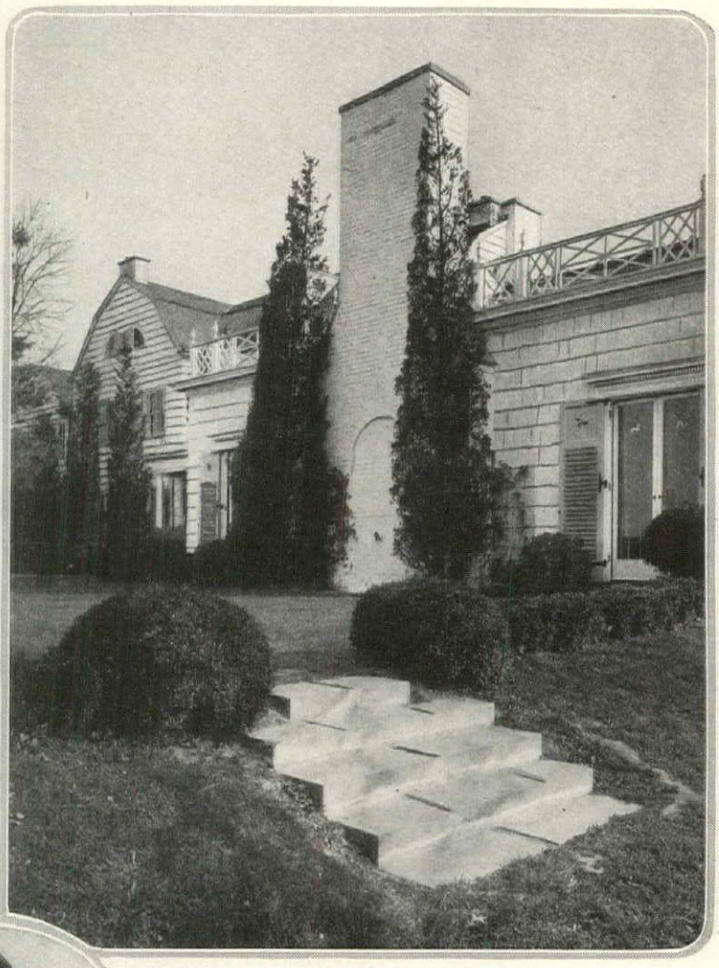
Although not quite twins, these two houses have approximately the same second floor arrangement, including the sleeping porch, apparently sine qua non in Kansas City



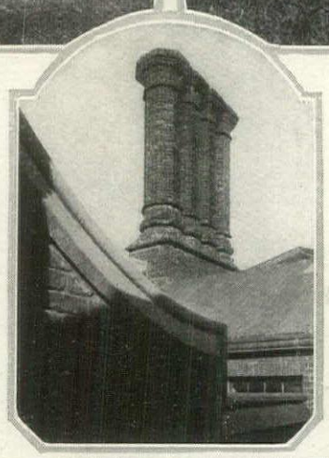


Gillies

A fine study in proportion is this Adirondack cottage, at Paul Smith's, N. Y., with its massive stone corner chimney. W. G. Massarene, architect

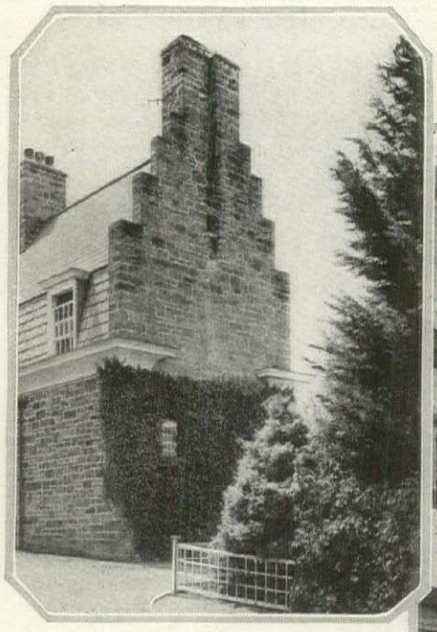


Tall evergreens planted against a white brick chimney make a distinctive architectural feature of the home of C. C. Rumsey, Roslyn, L. I.

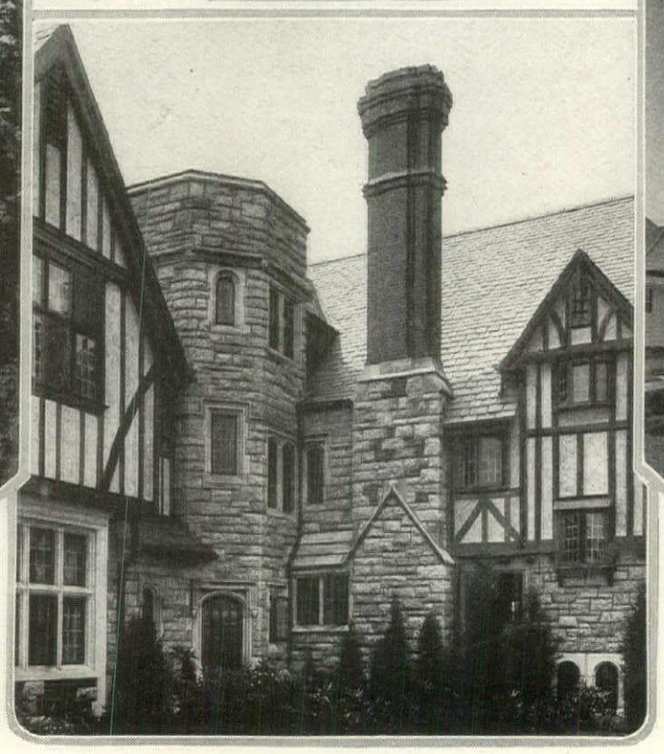


Picturesque detail of Tudor chimney stacks closely related to the sumptuous modern house, designed by Walker & Gillette for Thomas Lamont, New York

(Below) A stone chimney with delicate Gothic ornament here appears intimately related to the brick Elizabethan chimney stack. W. F. Dominick, architect



A splendid stone gable, ending in twin chimneys reveals Sir Edwin Lutyen's perfect handling of materials in this fine example of English country house architecture



This white plaster chimney with its wrought iron staple adds dignity to the simple classic dwelling designed by C. A. Patterson, and is located at Larchmont, N. Y.

IF YOU ARE GOING TO BUILD

Look to the Skyline of Your House and the Part the Chimneys Will Play in Its Picturesque Dignity

MARY FANTON ROBERTS

YOU may not make your roof into a flower garden, as Time has done for some of the lovely old continental houses; but you can, if you are going to build, study the details of roof-making so that from form, line and color all possible beauty is obtained. There is no greater mistake in architectural detail than a misfit chimney and stack, and no greater charm than, added to graceful roof lines and window grouping, a chimney stack and pot in harmony with the type and period of your house.

What an entrancing spectacle is an old house in Strassbourg with a tall wide stone chimney stack, opening at the sides for the smoke and capped with stone—and there on the little chimney roof, resting season after season, a beautifully fashioned Alsatian stork's nest. But can you imagine that fascinating chimney, weather worn, roughly outlined, on a modern neat white Colonial house, with its fresh, red shingle roof! The Colonial house must have, to realize its own perfection, the square strong chimney stack of brick or stone. And where the side walls are white, painting the stack white also is one of the new-old effective fashions. On the other hand, the white painted stone stack would be frightfully misplaced on a little dark California bungalow or on a flat-roofed, dignified Italian villa.

One cannot picture a stately Tudor house with the low battlemented chimneys of an old Castilian palace. The definitely correct detail for an Elizabethan house is the twisted or decorated chimney stack, used either singly or in group. These tall slender brick stacks may be decorated with fleur de lis patterns, inherent in the brick structure, or with a family coat-of-arms beautifully set in brick. And the slender stacks, topped by decorative chimney pots, lift the whole structure with a Gothic upward swing.

Only a shade less ornamental are the old round stone chimney stacks of Normandy, having the quality and style of battlemented turrets, sometimes climbing high up into slender pinnacles, like the famous chimneys at Bayeux. The round chimneys also prevailed centuries back in old Spanish towns, running like pilasters up the outside wall and sometimes ending half way to the roof in quiet bulging pots like the chimneys on that picturesque group of old buildings resting on the river bank at Orehuela.

Hewitt

Circular Tudor chimney stacks that embellished some of the finest old 17th Century English houses are equally appropriate to the type of architecture embracing half-timber construction combined with stone, as employed by Walker & Gillette in W. R. Coe's Long Island residence

Except for our modernized Tudor houses, the round chimney stack has very little place in American architecture. Our love of luxurious comfort, which rests more or less on a perfect system of heating, reduces our chimney, stack and pot to a utilitarian detail closely associated with heaters, furnaces and pipes. Happily we can still claim beauty for the outside chimney whether of brick, stone or cement. It continues to rest with gracious charm on our outside walls where it is made an ornamental architectural detail, in time half hidden under drooping vines, the home of birds' nests from season to season.

But the chimney stack itself is made first and always to carry the flue or flues so that the utmost benefit accrues from it to the heating system, and the chimney pot, which has been such an ornamental feature for centuries in Europe, is mainly a practical detail which encourages the smoke to leave the chimney and vanish away in the wind. We expect our chimneys to perform their duty in a righteous Puritan fashion, doing yeoman service for the comfort of the household. Occasionally, they are merely projections up from the outside chimney, capping its fine form at each end of the house, or they may be of brick, square, a few feet high, like little towers on the top of a hipped or gambrel roof, with a row of terra cotta pots in good proportion to control the smoke.

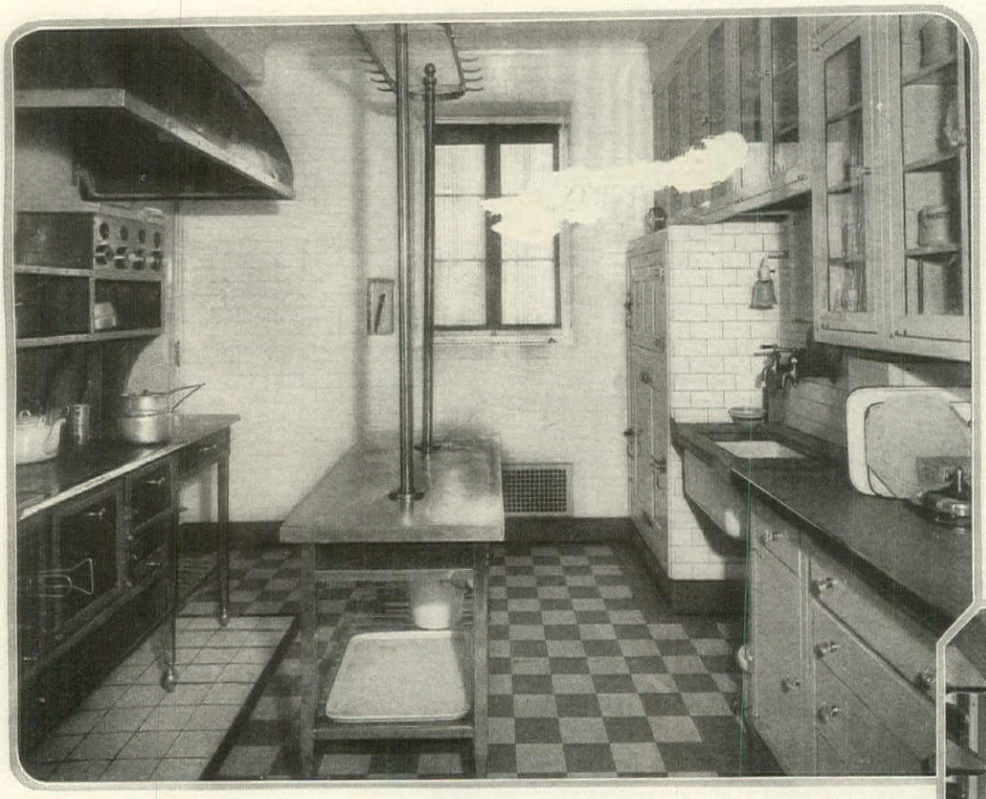
In the English cottage type of house, a strong brick chimney just where the body of the house meets the ell gives a further lift to the chimney and binds together the two roof lines. A chimney especially suited to the real California bungalow is roofed over with Spanish tile and has somewhat the effect of a Mission bell tower, tall, of plaster, with a series of arched openings; it might easily send out a call for prayer. It is the ideal bungalow chimney stack, lifting the entire architectural form to a dignity and grace often impossible with ordinary bungalow construction.

A fine chimney detail for a little cement cottage with low sweeping roof line is to have the stack start from the first story, half way up the roof slope; square, of good proportion and not very wide, it should extend up well above the ridge. The treatment of a chimney stack so that it will be in harmony with other roof details, as for instance with Mansard windows, is well worth care-

(*Continued on page* 78)

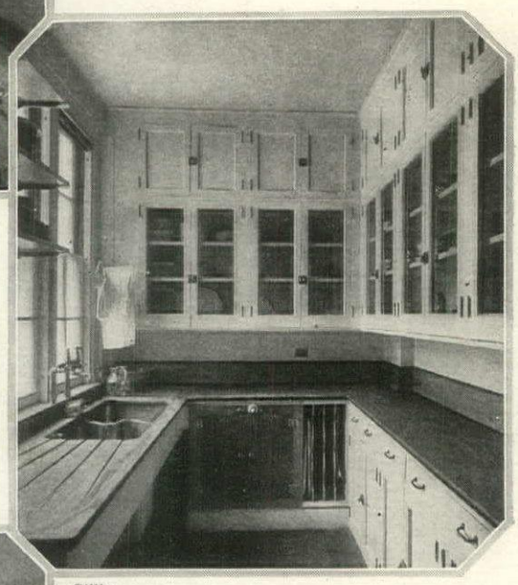
EQUIPPING *the* MODERN KITCHEN

Examples of Recent Work in New York and Boston Residences



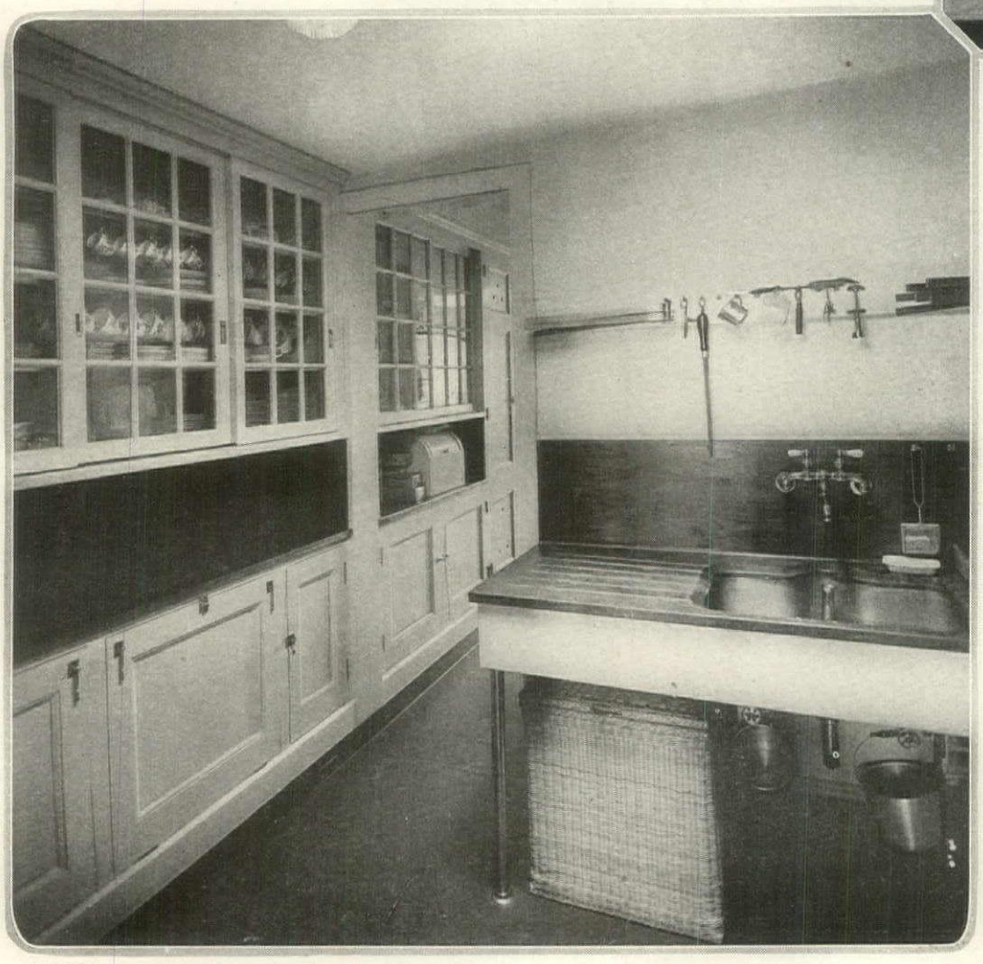
Hewitt

The modern kitchen has become a gastronomic laboratory. It is equipped with all manner of machines which lighten labor and assure speed, ease and cleanliness in the preparation of meals. This equipment is so arranged that only the necessary steps have to be taken, and so finished that only the minimum of labor is required to keep the kitchen clean. In some large houses the main kitchen is augmented by a smaller complete kitchen upstairs. In the New York home of William Ziegler, Jr., the diet kitchen shown here is on the fourth floor



Gillies

Equally important in the management of a house is the well-equipped butler's pantry. Here the china is kept in cupboards set above a wide counter. It should contain a sink for washing dishes and glassware, which can be immediately put away without having to be carried to the kitchen. An electric plate warmer and tray rack are additional helps. This pantry is in the New York home of Dr. Samuel Milbank. Edward M. Wheeler, architect

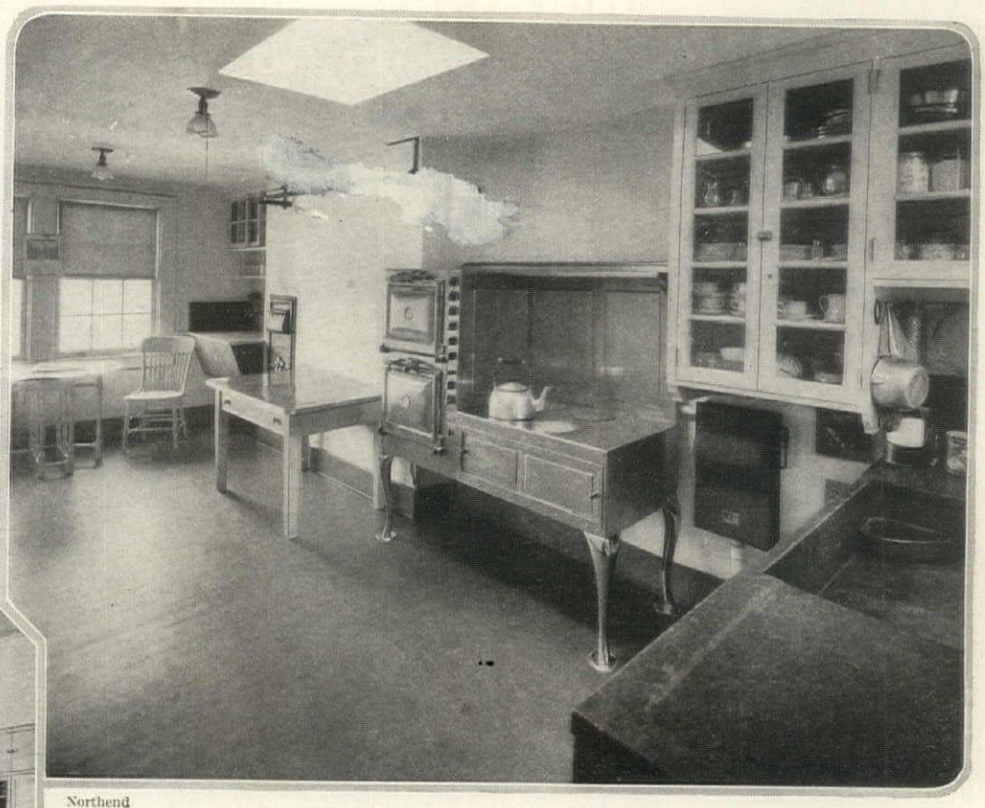


Northend

In the service department of a well-managed house of size the labor is distributed—the meals are prepared in the kitchen and in the kitchen only those utensils used in the preparation of meals are washed; the butler's pantry houses the china, silver and linen and in there the after-meal washing of dishes and clearing away is done. This pantry, in a Boston home, was designed by Butler & Corse, architects

The GASTRONOMIC LABORATORY

Assures Dispatch and Cleanliness in the Preparation of Meals



Northend

The equipment in this modern kitchen is well arranged for the maximum of service with few servants. It consists of a soapstone sink above which supplies and china for the servants are kept in a cupboard; the electric stove with two ovens is below the skylight, assuring ventilation of cooking odors; substantial work table, incinerator for garbage, set tub for the washing of tea towels, etc., and a gateleg table for servants' meals. A pot rack is arranged above the work table. Butler & Corse were the architects

Hewitt

In the New York home of William Ziegler, Jr., the main kitchen is complete and up-to-date. The walls are of white tile and the cabinets set flush with the walls. Blue and white linoleum covers the floor. All the cupboards and cabinets are of steel enameled in white. The large door in the lower cabinet to the right conceals a flour barrel set on a sliding truck. Bins for coffee, sugar, etc., and shelves for dishes are equally convenient

Hewitt

Another view of the Ziegler kitchen shows the built-in refrigerators. In close proximity to the electric stove is the steel table with rack for pots and an electric plate warmer. An incinerator consumes the garbage. The opening in the wall behind the refrigerator goes through to the pantry. It contains a revolving drum on which are placed the dishes. Photographs by courtesy of Janes & Kirtland. Sterner & Wolfe, architects

AUGUST EMPHASIZES COOL SHOWER BATHS

But the Wise Builder Will Consider All the Types and Accessories Before Installing this Luxury in the House

ETHEL R. PEYSER

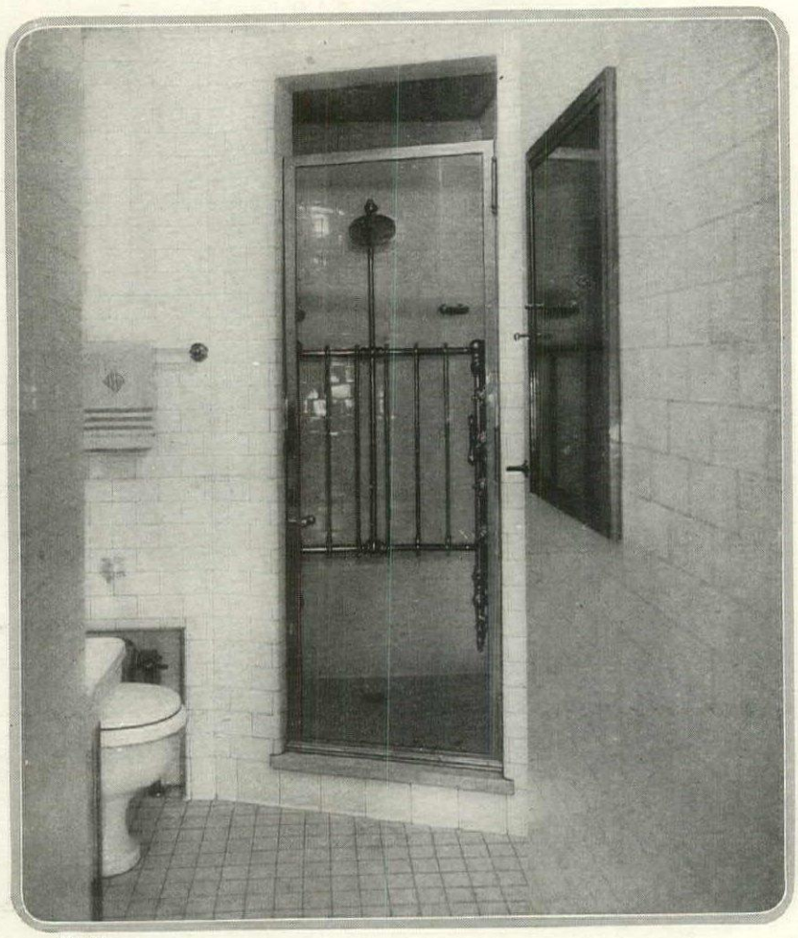
IF we had to bring Freud into it we would say that the shower bath is masculine and the tub bath feminine! Yet today there is such a mix up on these sex matters that even the shower bath is becoming quite feminine, along with bobbed hair and nearly shaven pates!

There is not the slightest doubt that men feel distinctly cheated if the shower isn't omnipresent in the bathroom and very often, in the past at least, women wished the shower bath somewhere else! The reason for this was:

1. The shower bath was unprotected and the whole bathroom frequently under water.
2. The floor and curb of the shower was so badly made that floods occured in adjoining parts of the building.

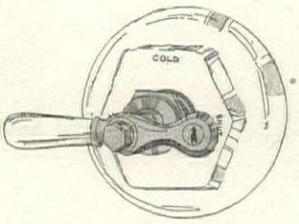
Now the shower bath can be made the most convenient thing in the home—

1. If it is built correctly.
2. If it is placed properly.
3. If the water power is sufficient.



Hewitt

Above the glass door to this built-in shower an open space is left for the escape of steam



Part of the necessary equipment is an adequate mixer which regulates the shower's temperature. Courtesy of the Speakman Co.

As to the sanitary code, it is no concern of this article; what we are concerned with is that the firm which installs the shower bath cabinet knows how. There must be a certain pitch to the floor (or receptor) to prevent backing up of water. There should be a lead pan built in under the receptor about 8″ high as to its sides. This prevents any possible seeping of waters through tiling cement. The curb must be high enough and slanted inward so that the water cannot enter the bathroom from the shower, and if there is a door to the cabinet this must be so made that if it opens into a room there is no cartage of water. This is accomplished by a "weep" strip on the edge of the down side and bottom.

However, we suggest a curtain and no door. The opening need be but 20″, and if your curb, floor and shower head are correct, the curtain is ample protection. Doors of tile, plate glass, etc., are handsome, but need constant cleaning.

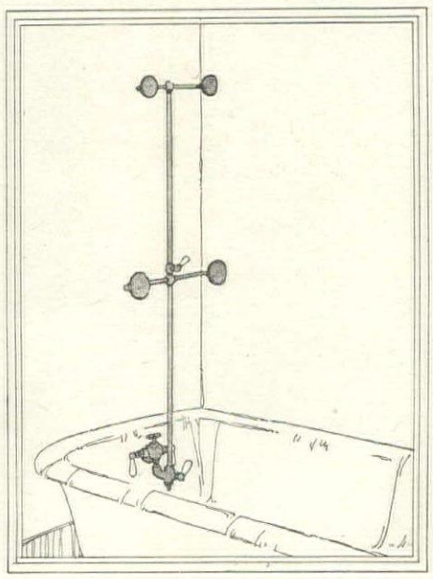
When ordering doors always state if the door is to be hinged at right or left hand jamb. It should be grilled to allow steam to escape.

The bathroom with a separate cabinet for the shower is here the subject of discussion. These cabinets are made in tile, marble, iron, vitreous enamel and plate glass. They contain the shower head, side shower heads, pipes, faucets, soap cup, test nozzles, valves, mixers, thermometers, and light, which must be in ceiling and as waterproof as possible.

Shower baths can be as luxurious as the bathroom in which they are installed. For example, where the bathroom is furnished with silver or gold hardware and decorations the shower can be of the same metal. It is the wisest thing (barring gold, which few can afford) to have porcelain or enamel fixtures. These are easy to wash and keep clean. Where there are many bathrooms in the home, the care of them is burdensome and the easier the bathroom is to clean, the more the servant problem is simplified. Pomp and show in the bathroom today are not considered good taste. Though we know of gold, crystal, carven, Cellini-like bathrooms, we believe that simplicity is not only wiser but more sanitary.

One manufacturer makes a metallic shower bath casing, welded and firm, which can be built in any bathroom and finished to match. This comes in curved and square styles, and in various sizes, 33″ x 42″ x 6′ 6″ high—the circular one 42″ diameter and 6′ 6″ high. These are light in weight and therefore can be placed in inexpensive buildings.

The next style of shower is the uncabineted, the ones that have the shower head over the bathtub. These are often very splashy—but a good sheet affords adequate protection. There are also plate-glass folding leaves to be had, which can be flattened



It is possible to install this shower after the bath is in place. The water is driven directly against the body, in contrast with the overhead type. Courtesy the Curtainless Shower Co.

against the wall when the shower is not in use. This obviates a cabinet, a recessed closet or a partition in the bathroom.

For those who want every known convenience, there are on the market anti-scalding devices which make the water mixing device pretty sure, regardless of water pressure. In this thermostat the temperature and volume of water are automatically controlled. Some are built in, attached to the outside of the wall, others to the inside. A test nozzle is often used with the shower to try a spout of water on the hand or leg before involving the whole body in an undesirable temperature. A thermometer which tells the story can be installed, but is not necessary.

Some houses have metal lined closets for the shower equipment. These are entirely divorced from the regular bathroom, thus increasing the bathing opportunity in the house, and there is no danger of flooding if the floors and curbs are correctly built.

Country clubs find these well-placed locker baths most practicable, and industrial buildings too, have them, together with rows of showers in one long room, unmarred by partitions or sheets.

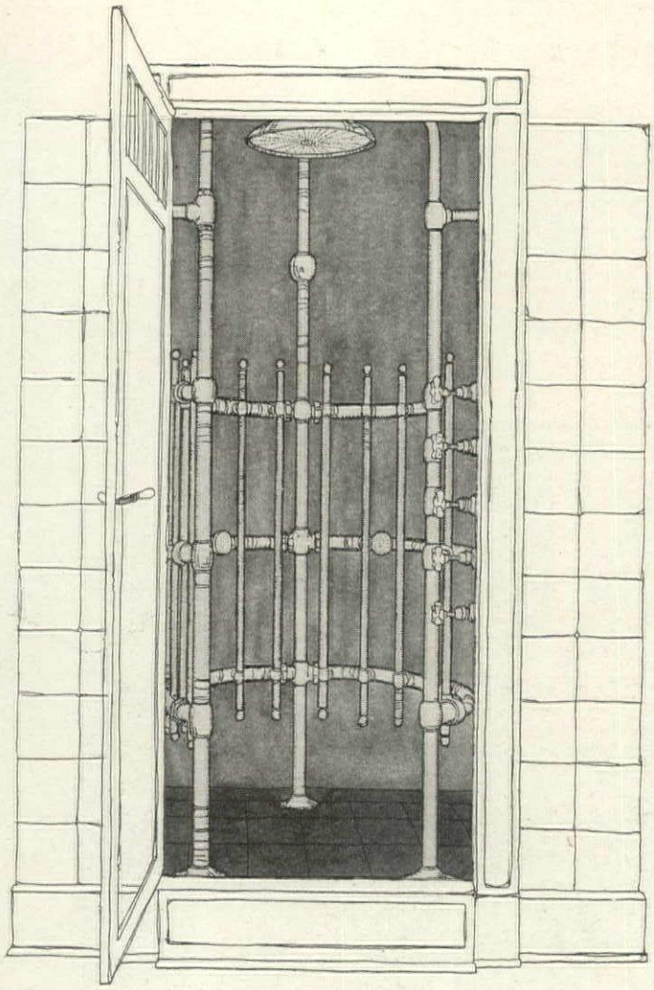
Unless there is sufficient water power, no matter how good the equipment, the shower will be a failure. To obtain what is called a rose spray water, there should be at least 35 lbs. pressure, with pipes amply large. In the needle bath there should be at least 20 lbs. pressure, again with amply large pipes.

There is no doubt that the thermostatic control wherever applied has added to ease and comfort, and in no place has it found a more hospitable welcome than with the shower bath.

There are now on the market as many devices as there are manufacturers of heat control, water mixers, testers and the like, which are supposed to do away with unnecessary burns, chills and waste of water while jockeying it to get the correct temperature.

The mixers are valves which mix the cold and hot water immediately so that you have the proper temperature without guess

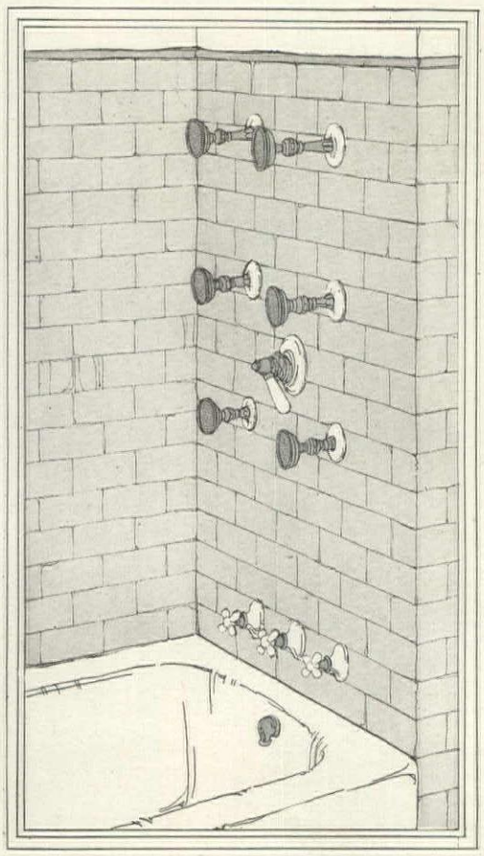
(*Continued on page* 96)



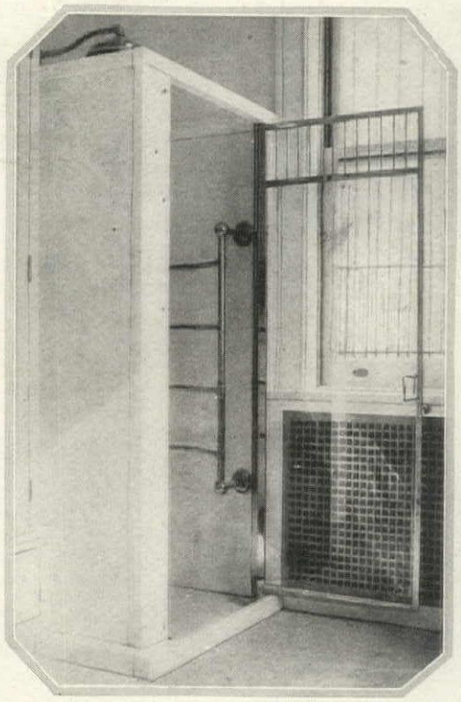
The complete types of showers provide for both overhead and needle sprays, the latter delivered from side pipes. Such a shower is housed in a separate compartment. Courtesy of the Crane Co.

Hewitt

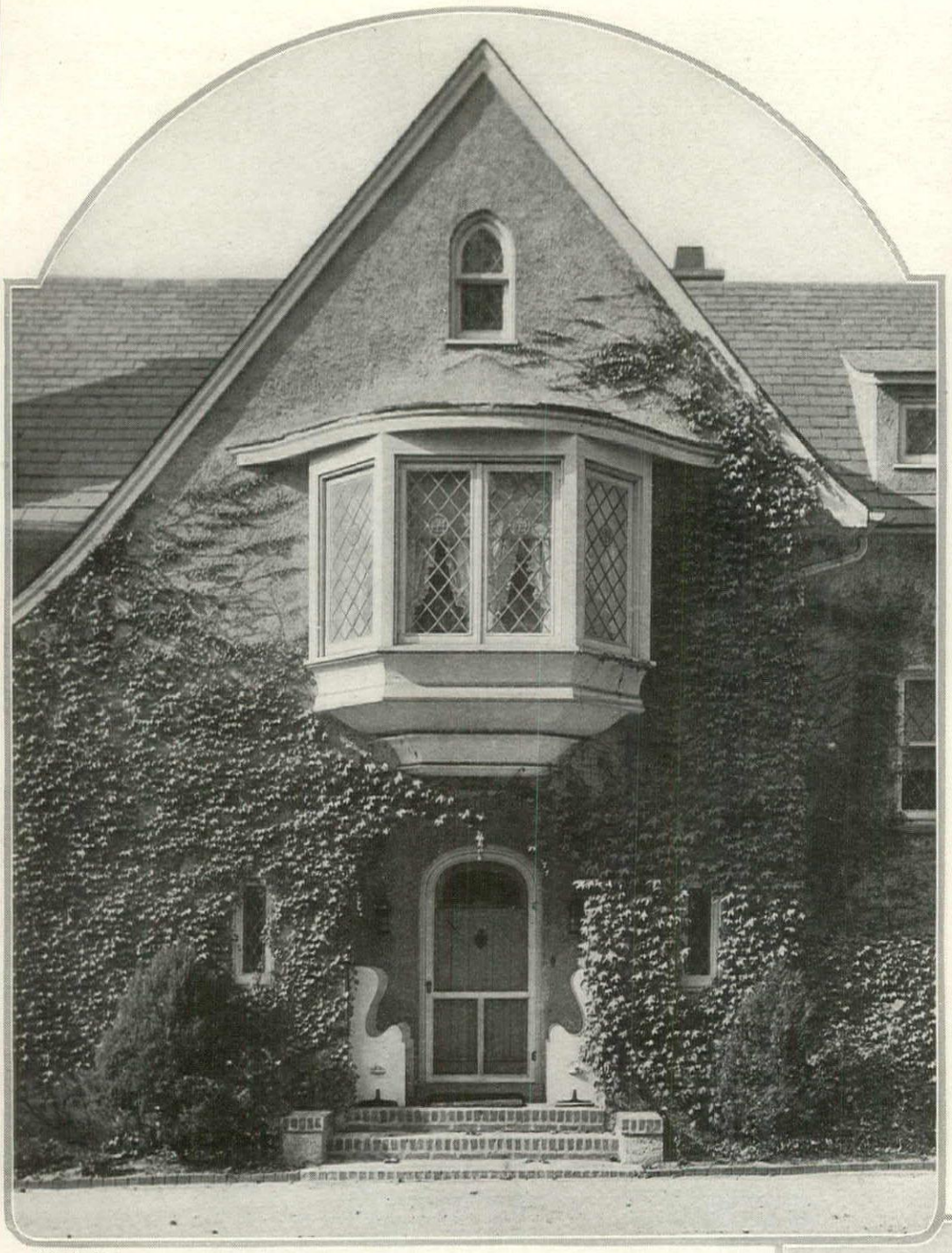
The simplest form of permanent shower is an overhead spray placed above a built-in tub. Curtains afford sufficient protection against splashing water



The advantages of the direct spray system is that the hair does not get wet and curtains and protecting walls are not required to prevent splash. Courtesy of the Curtainless Shower Co.

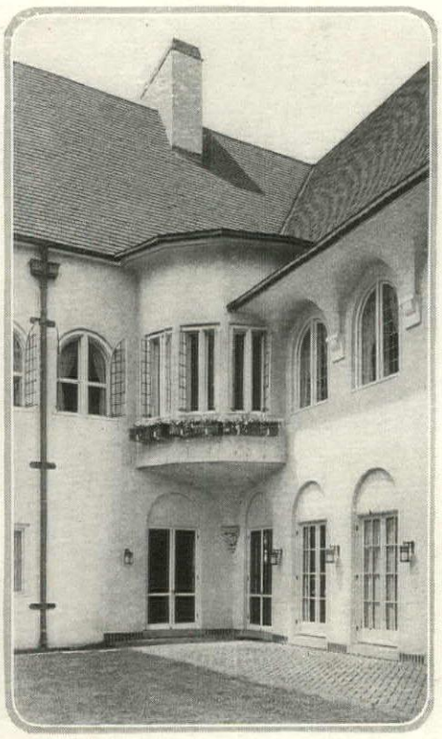


Because it gives a minimum of brass to clean, the old style rib type of needle, shown here, is being superseded by the simpler rose spray needle. Courtesy of J. L. Mott Iron Works



Van Anda

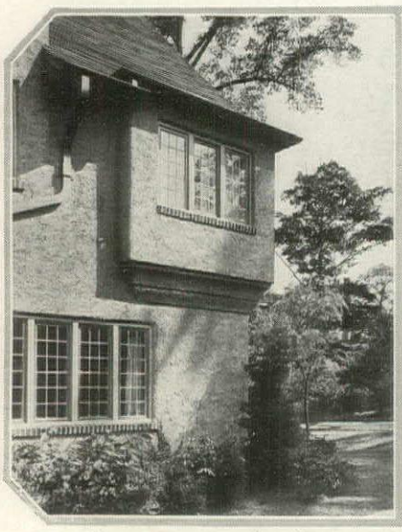
This bay window completes the composition of the entrance façade. Hering & Fitch, architects



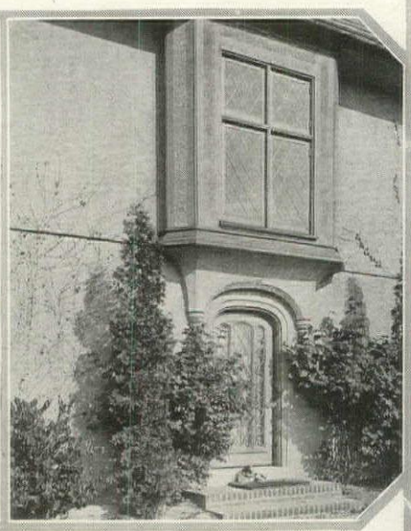
Healy

In the residence of C. A. Belin, Scranton, Pa., a bay window serves as an effective connection between the two wings of the house, connecting the two eaves of unequal levels. Paul Belin, architect

FIVE DECORATIVE BAY WINDOWS



A variation of the bay window in a house at Spuyten Duyvil, N. Y., designed by Julius Gregory



Another entrance enriched by a bay window, finished in Tudor style. Hering & Fitch, architects

(Right) An English half-timber house of the 16th Century, with a variety of bay windows

Gillies

In the New York City home of Dr. Harold R. Mixsell, of which the front façade is shown on page 37, the Italian spirit is carried on indoors. Living room walls are rough plaster glazed in tones of blues and browns and the fireplace is of Caen stone. Casement windows lead to the circular balconies

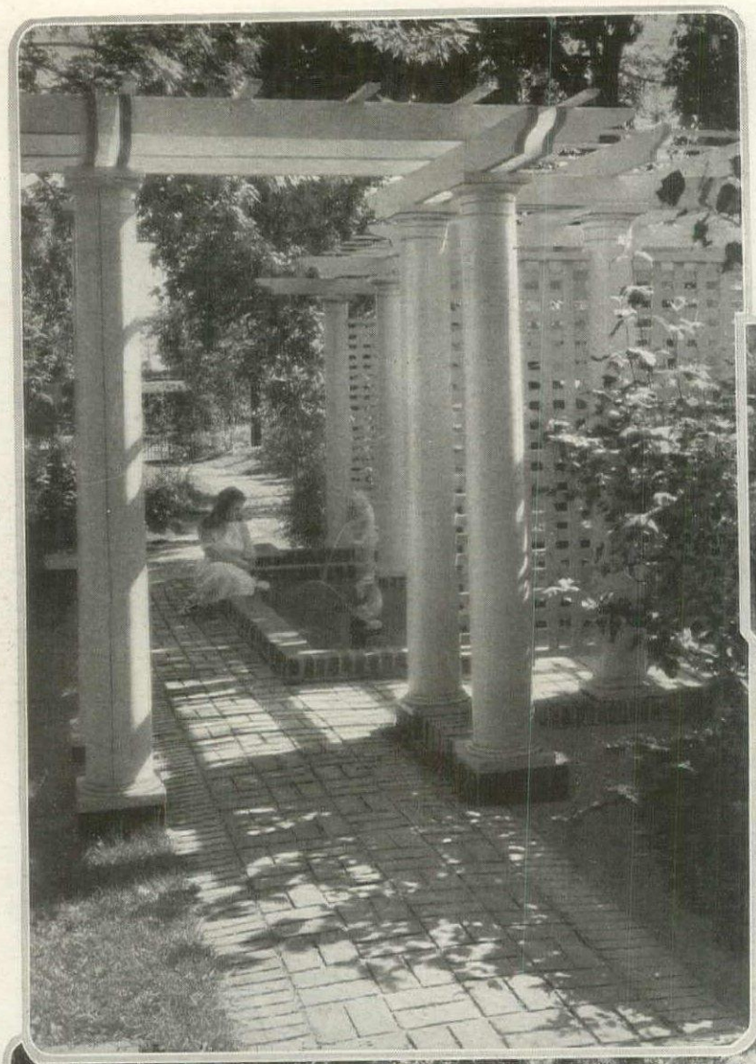
THE ITALIAN SPIRIT IN A REMODELED CITY HOUSE

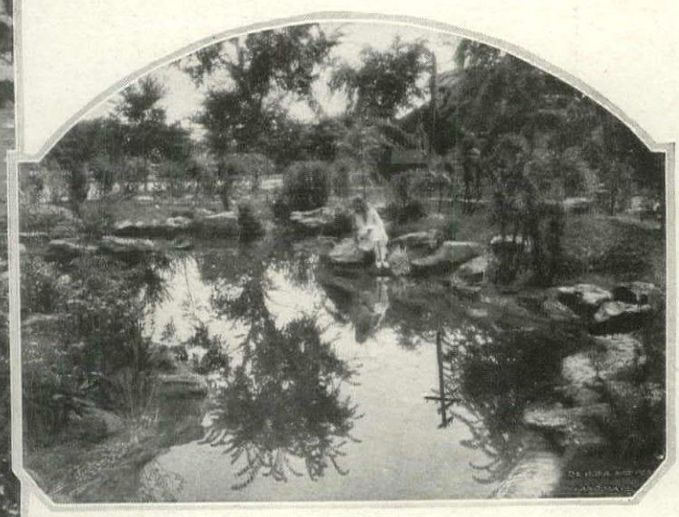
FRANK J. FORSTER, *Architect*

The plaster used in this house is put on by hand, giving the walls a rough surface, which is desirable for an Italian house

The reception hall has an interesting floor of red and brown tiles, blue and brown rough walls with wrought iron and marble

A CITY GARDEN IN DENVER





In the Denver garden of J. J. Hall, a lot 200' x 125' has been cleverly handled to include a large irregular swimming pool. De Boer & Pesman, landscape architects

Near the house, seculsion for a formal rose garden was formed by a pergola in which are housed a small fountain and pool

Although the garden is only a year old it already is hedged in with shrubbery and colorful with wild flowers and roses

PYRETHRUMS FOR FORMAL

The Pyrethrums in Both Sin
A Colorful Contribution

JOHN L. REA

A PLANT altogether too seldom met with in our gardens, and one worthy a far wider recognition is the pyrethrum. One member of this great branch of the genus chrysanthemum, to which so many of the daisy-like flowers belong, the old Feverfuge, more commonly "Feverfew" now-a-days, has long been known to our American gardens and actually furnished our ancestors with the basic ingredient of the strong bitter tea they brewed for use in the treatment of fevers. Another near relative did yeoman service, along with the gay colored coleus and the other so-called foliage plants in those unregretted (Shall I say Victorian?) flower beds of not so long ago. With both of these we are all more or less familiar. The member of the family to which I more particularly wish to draw attention is the pyrethrum roseum of the botanists, a native of far Persia, which is apparently living down its somewhat unsavory historical connection and taking at last an honored place in our beds and borders. I say unsavory advisedly, for, if the truth must be told, it is this flo and ground into a powder, which furnished the Persian insect powde merce. At present, however, a clo lated species of Caucasian origin, its flowers all open more nearly at the time, is largely taking the place of it

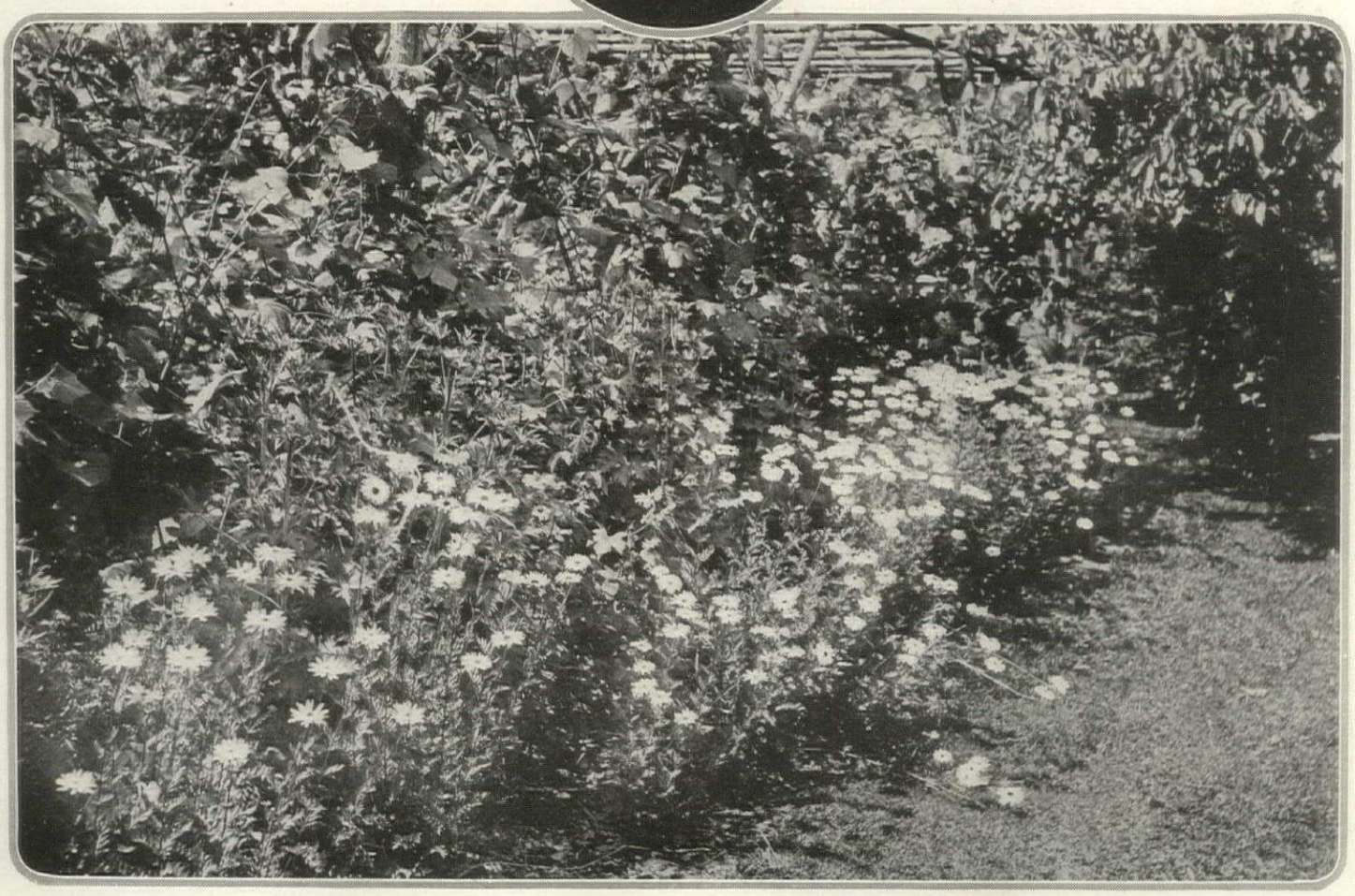
A vase of single and double pyrethrums makes an excellent house decoration. The flowers last long in water and keep their color

of named va
beautiful colored i
tions which most of these foreign catalog
contain help to give an idea of the great
variety of form and the wealth of color the
hybridisers have succeeded in producing.

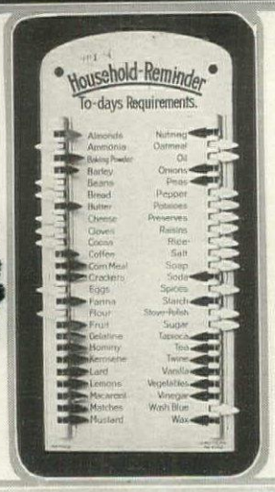
There are several reasons why we do not find more of these forms common to our

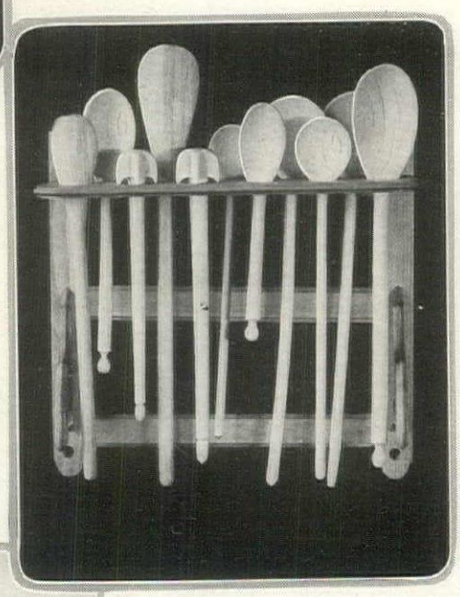
(*Continued on page* 80)

To be appreciated, pyrethrums or feverfews, should be massed against a background of green foliage, as in this grape arbor planting

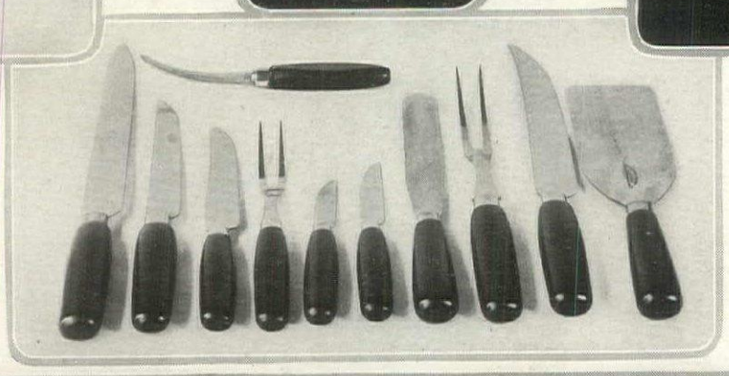


There will be no last minute worry if this white enameled tin reminder is hung in a prominent place in the kitchen. Little red pointers mark off the needs of the day, 14" high $.91



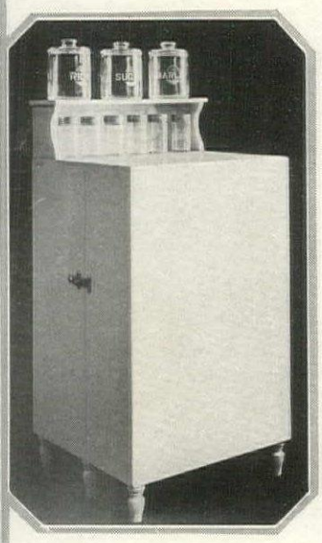


This rack should be hung very near the kitchen table as it holds nine wooden spoons of various sizes and two muddlers. The price complete is $5.10



Things one uses constantly should be within easy reach. This set consisting of a potato masher, pancake turner, egg beater, cake spoon, can opener and measuring spoon comes complete with a rack, $1.64

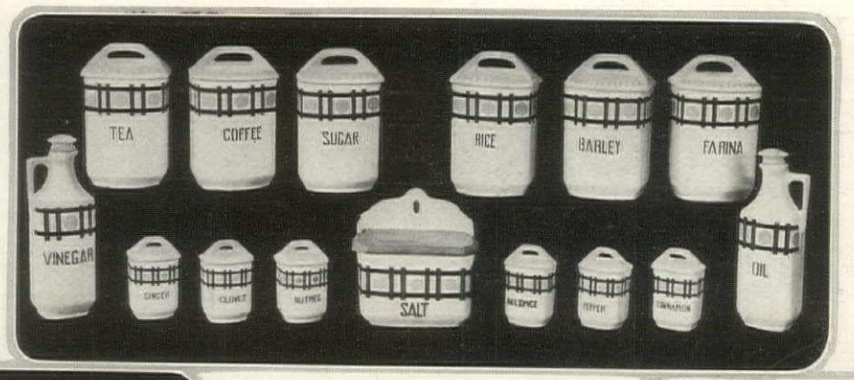
A set of good steel knives belongs in every well-equipped kitchen. The ten piece set above includes two forks and two spatulas. Complete, $5.34 (At the top) Stainless steel fruit knife, $.67



Designed for the tiny kitchen of a bride, this trousseau kitchenette will be welcomed by every housewife forced to cook in a limited space. Closed it measures only 34" high x 22" wide x 21" deep. It is completely fitted, containing altogether 67 pieces, $60

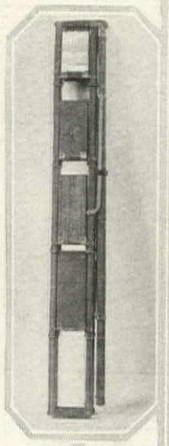
SEEN *in the* SHOPS *for the* KITCHEN

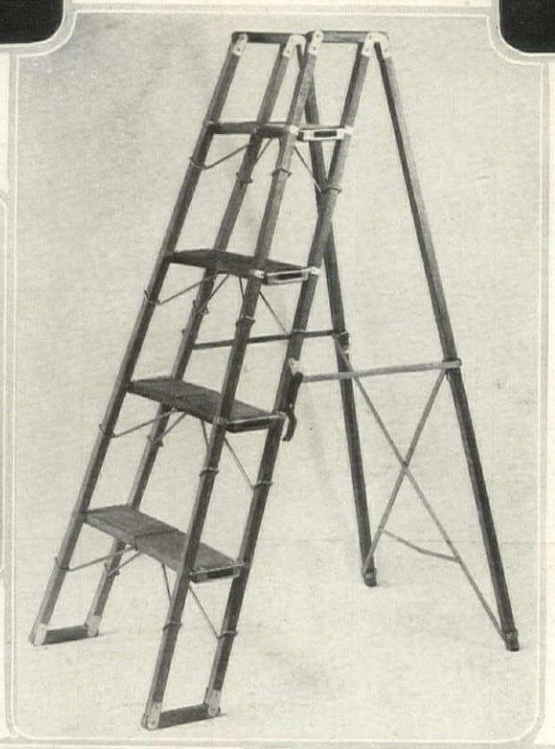
All the articles on these pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



A cereal set of vivid Czechoslovak earthen-ware, cream colored with a design in bright blue and black would be an addition to any kitchen. The set contains 15 pieces, $8.50

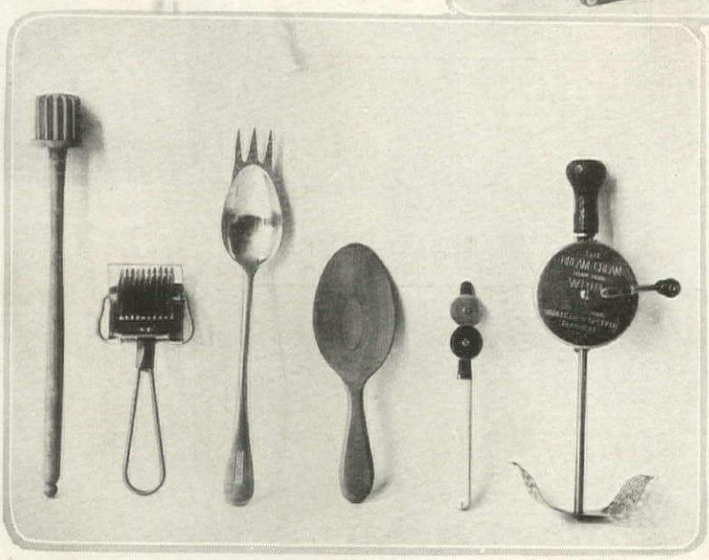
When planning the equipment of the kitchen be sure that it contains enough mixing bowls. Buff colored crockery with a design of old blue stripes makes the nest of six above. The largest measures 9½" across, the smallest 5". The set complete is $1.39



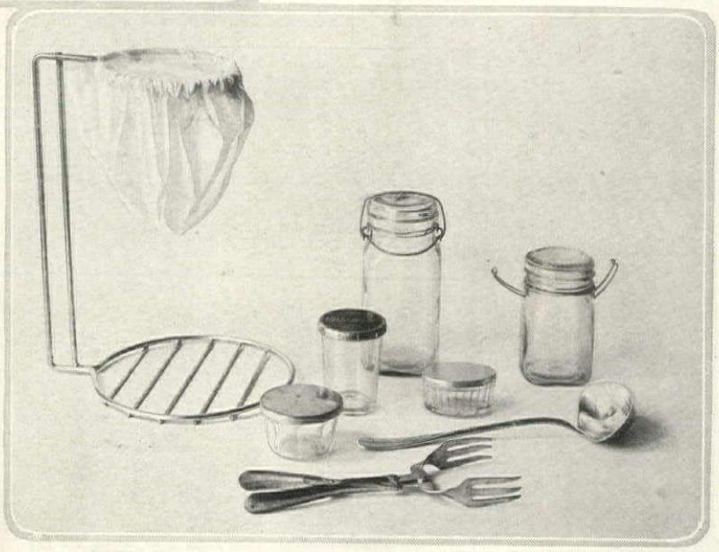


Decorative porcelain with a blue wild rose pattern. ½ doz. each of large plates, small plates, soup plates, saucers, cups and saucers; two platters, two vegetable dishes, one sauce boat, butter dish, sugar bowl, cream jug and cake plate, $24.75

This sturdy step ladder folded measures only 2½" x 7½" x 52". It may be hung on the inside of the door. Open it is 49" high permitting one to reach easily curtain rods and moldings. A hook beneath the upper step will hold a pail, $7.20



Time and labor saving devices will be welcomed eagerly by the busy cook. Reading from left to right above are a chocolate muddler of hard wood, $.50; *a parsley mincer,* $.50; *a combination aluminum basting spoon and fork,* $.15; *a plate scraper of hard wood,* $.45; *a new knife sharpener,* $1.90, *and a beater that prevents the cream from splashing,* $.85



As the season of jelly making approaches, the wise housewife sees to it that her equipment is as complete as possible. The jelly strainer above is $.63. *Small oval jelly glasses 2" high are* $.75 *a dozen, round slightly larger* $.63. *Regulation size with patent cover,* $.10 *each. Pint preserving jars,* $.19 *each; quart size,* $.21. *An oval aluminum ladle is* $.75. *The duplex fork is* $.38

August

THE GARDENER'S CALENDAR

Eighth Month

Japanese arrangement by Mrs. H. J. Fisher, Greenwich Garden Club

Bird of Paradise flower, by Mrs. F. C. Littleton, the 1st Prize

The 2nd Prize, by Mrs. Seton Lindsay, of Long Island

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north of south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.		1. Evergreens may be planted at this time. These are plants that need a great deal of water, so it is advisable when resetting them to saturate the soil thoroughly to restore and encourage activity of the roots.	2. Vegetables of the different forcing types may be started for greenhouse cultivation. Tomatoes, cauliflower, lettuce, spinach, parsley, beans, Swiss chard and New Zealand spinach are vegetables of easy culture under glass.	3. If you have a greenhouse make up a compost heap of all plants. Use top soil with a good sod growth adding manure and bone meal and stacking it up at a convenient point so that the green material will decompose.	4. This is the time to build coldframes for the fall and winter. Brick or concrete is preferred but a substantial wooden frame will last some time. Next to the greenhouse the coldframe is the gardener's best friend.	5. Newly set out plants that are not growing satisfactorily can be stimulated into growth by application of nitrate of soda, sulphate of ammonia or other materials of this kind. After using these good results will be noticed.
6. Gather the onion crop now. When the tops have died down the onions should be pulled and left in the sun to dry; then the tops can be twisted off and the onions themselves stored in a dry cool place until ready for use.	7. Strawberry beds may be set out at this time, which will bear a full crop of fruit next year Make certain that both the perfect and imperfect types are planted. This will assure proper fertilization of the flowers.	8. The cane fruits should be looked over at this time. Old shoots on the raspberries and blackberries should be cut out entirely as these do not bear again. Young shoots for next year should now be tied firmly in place.	9. If you want high-grade dahlia blooms it will be necessary to keep the plants properly disbudded. This means a constant and consistent pinching of the young growth in order to reduce the number of buds.	10. There is still time to sow some cool crops in the garden. Several sowings of peas should be made this month, also spinach, cress, radishes, lettuce, turnips, etc. If the ground is dry, water well before sowing.	11. Biennials such as foxglove and cup-and-saucer, can be started from seed now. It is good practice to sow quantities of perennials now, carrying them over the winter in the coldframe and setting them out in early spring.	12. Neglected ground that is intended for cultivation next year should be broken up. The proper forking or plowing with the subsequent harrowing will remove large quantities of the troublesome rye and twitch grass.
13. This is the time that special attention should be given to cabbage and other green vegetables on account of the leaf-eating insects. The plants should be sprayed with arsenate of lead to destroy the insects.	14. Crops that remain in the ground, such as Swiss chard, parsnips, etc., should have a top dressing occasionally with a strong fertilizer to prevent them from becoming tough. Soluble fertilizers are more available.	15. Roses showing a substantial growth should be encouraged by top dressings of bone meal or any good fertilizing agent. Though it does not improve the quality of the fall flowers it gives the plant more vigor.	16. This is the time that cuttings should be taken of all the various bedding plants such as coleus, geraniums and alternantheras. These plants if carried in a cool greenhouse throughout the winter will make good stock plants.	17. Bay trees, palms, hydrangeas and other plants customarily used for piazza decoration are usually infested with various aphids and other insects. It is advisable to use tobacco sprays regularly as a preventive of these pests.	18. New lawns can be seeded down now. Failure with lawns is often due to the improper preparation of the ground and the meagre allotment of seed. Sow grass thickly, as this will help to choke the weed growth.	19. Hedges of all types, evergreens that have been confined to a form and various plants that are clipped, should be gone over now as growth is about to cease. This will be the final clipping and should be done carefully.
20. Early celery should now be ready for use. Banking this with earth is not advised on account of the intense heat. It is best to use paper bleachers or boards for this purpose, blanching only in usable quantities.	21. It is advisable to have a small stepladder or at east a box to stand on in order to get at the top of the poles when picking limas or other types of pole beans. It is usually at the top that the greatest yield is found.	22. Melons ripening now should be kept sprayed with Bordeaux mixture to prevent blight. It is a good plan to place small boards under the young melons to assure ripening. Allow the melon to leave the vine voluntarily.	23. This is an excellent time to go over and prune the shade trees, as it is easy to see how the work should be done. Remove the limbs very close leaving no shoulders and paint the wounds carefully. Make cuts clean.	24. Bulbs for forcing in the greenhouse should be ordered at this time. Boxes, pans, soil and other necessary materials used in the forcing of these plants should be made ready, as some of these bulbs are available now.	25. Buds will be forming on most of the greenhouse chrysanthemums at this time and strong feedings will be necessary if you want highest quality flowers. Also spray occasionally with tobacco preparation.	26. Before cold weather, look over the greenhouse, replacing broken glass, doing any necessary repair work. Be certain the boiler is in working condition, particularly in a greenhouse that was closed last year.
27. It is just as necessary to prune vines as it is other plants. All old and unproductive wood should be removed. This will give more room for the younger and more vigorous shoots. Now is the time for this work.	28. Late celery, cabbage, cauliflower and kale may still be planted. Use plenty of water when setting out these plants and make a habit of watering them twice daily until the plants show that the roots are established.	29. Flowers intended for cultivation in the greenhouse this winter should be started now. Seeds of various annuals such as stock, mignonette and snapdragon may be sown, or small plants may be purchased.	30. Don't let your flower garden run down. Keep the tall flowers staked and cut out all the dead flowering stalks. Keep the edges trimmed and stir the soil on the surface. This is as necessary now as in the spring.	31. After gathering the peach crop, spray the trees with Bordeaux mixture to keep the various foliage diseases in check. Trees afflicted with the yellows should be cut down and burned to prevent the spread of the disease.	*Then came the cow-slip, Like a dancer at the fair, She spread her little mat of green, And on it danced she. With a fillet bound about her brow, A fillet round her happy brow, A golden fillet round her brow, And rubies in her hair. —Sydney Dobell.*	

I KNOW not whether it is the change of air which is conducive to good sleep and healthy morning appetites, or the sight of green growing things, which arouse in both men and women some of their primal earthiness—the reasons do not matter—but breakfast in the country is sure to be a prodigious affair.

The city does not breed the same sort of hunger that grips you in the country. In the city one eats because it is time to eat; in the country one can eat irrespective of time.

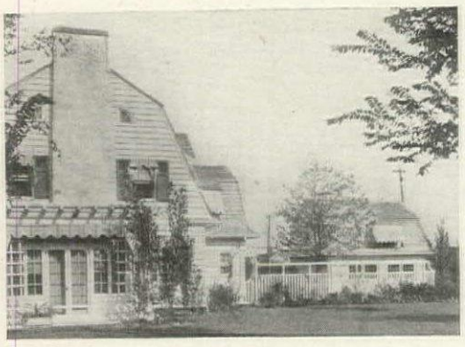
Your city guest will protest, on going to bed, that it is his custom to be quite content with a piece of dry toast and a cup of black coffee, but should you give him these alone he will be mightily starved. Set before him rashers of bacon. Stint not on the eggs. Fill the coffee urn to the top. Make a mountain of toast. Add fruit and marmalade and hot cakes if you will. None will be left. He may apologize for his hunger, he may protest that he has never eaten so much before in all his life, nevertheless, every crumb and drop of these good things will disappear before the Gargantuan appetite of him who vowed that he was satisfied with toast and coffee. Like as not, despite all this, he will be hungry before noon.

—The Journal of a Country House.

Pussy willow, by Mrs. S. L. Fuller, Rye Garden Club

Forsythia, by Mrs. E. Mac Rea, Greenwich Garden Club

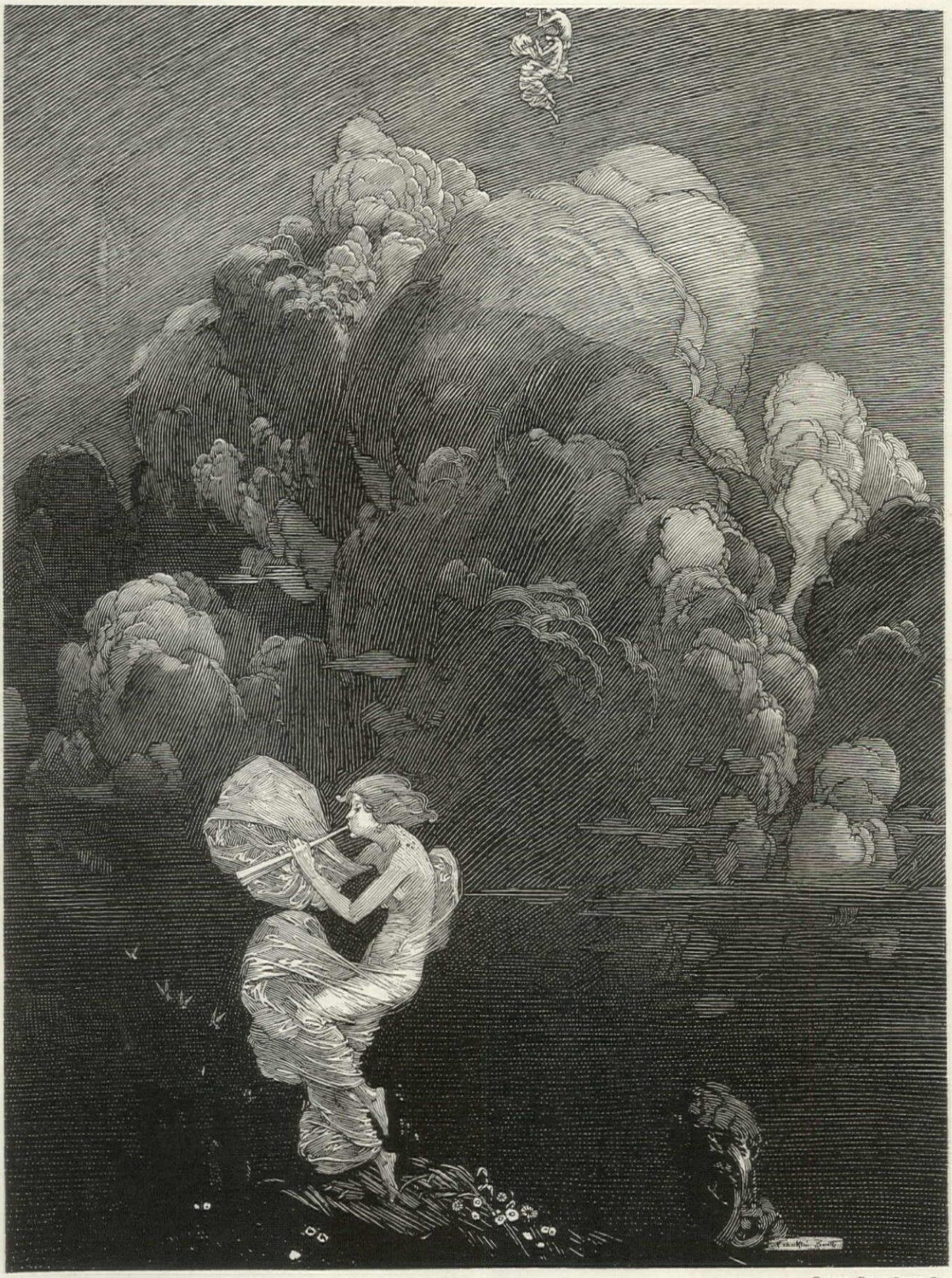
Third Prize at Flower Show, by Mrs. R. Mallory, Jr., Rye, N. Y.



Trellis is effectively used between the house and garage of R. H. Keith, Country Club District, Kansas City. E. B. Delk was the architect

The use of shrubbery in the completed house picture can be learned from these views of the Kansas City home of James L. Cultura

These views of the Cultura garden were taken two years apart, showing remarkable contrasts in that space of time. A. H. Buckley, architect



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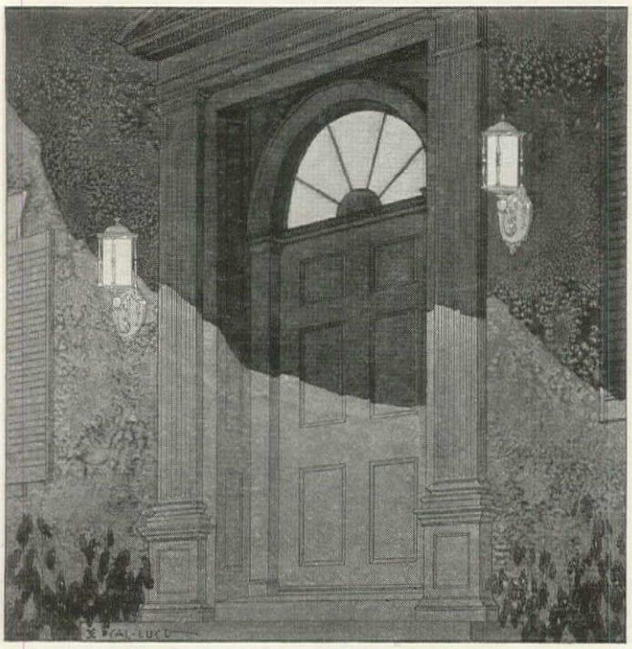
THE ESTEY RESIDENCE PIPE ORGAN

THAT Music is as essential to the home as books or flowers, no one in this age will deny. Nearly every home has music in some form. But the lover of books asks something more than a shelf or two. He wants a library. The lover of flowers wants something more than a border. He wants a garden. And so, more and more lovers of music are installing in their homes the greatest musical instrument of the world, a pipe organ.

ESTEY ORGAN COMPANY, *Brattleboro, Vermont*



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Those interested in beautiful residential lighting fitments for every purpose are invited to send for free copy of The Riddle Fitment Book, describing various Riddle styles in ceiling and wall fixtures, torcheres and other portable lamps, illustrating in actual colors the Silver Estofado and Gold Estofado decoration characteristic of Riddle Fitments. Please address Department 282.

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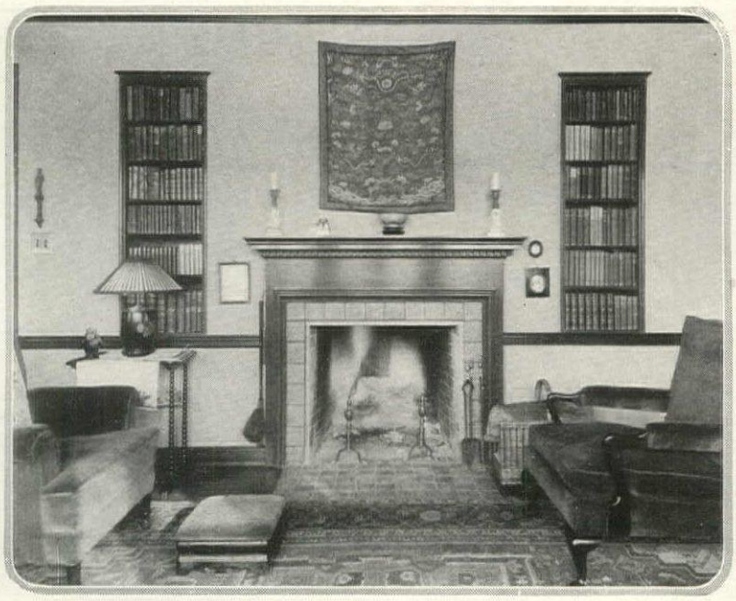


While one expects to find books in the living room, they can be given a fresh aspect by using shelves of unusual shape. Couch and chairs are conveniently arranged beneath. The Oriole Company, decorators

Coming On Books Unexpectedly

(*Continued from page 54*)

drowned in needed poems of patience.

As a reader who likes to carry books on the cars or on walks, I would suggest that tailors make duodecimo or octavo pockets to order. So in like manner, there are odd spaces to a house, which could be as definitely thought out and used for duodecimo or octavo books. But we do not consider these problems as of similar importance to the placing of the grandfather's clock. All sorts of books need to be scattered, as lovingly as you place candlesticks in rooms and odd corners; they should light the way of the mind at every step.

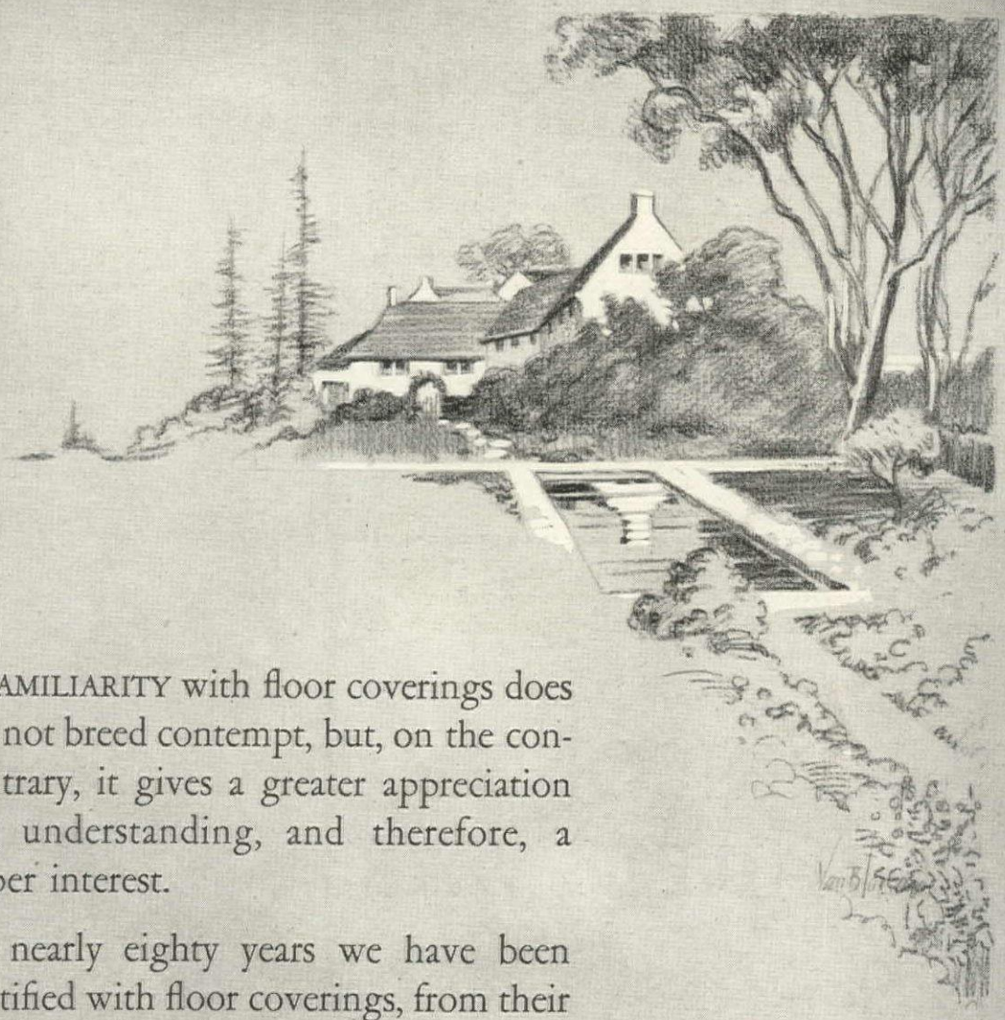
Somehow a house to me is never habitable until a bird builds a nest in an unexpected place. The architect has nothing to do with it. The will of the bird is law unto itself. The eaves and sheaves of country life, the rafters of the studio, the window shutter that the lover of light and zephyrs keeps open the season through, the old well bucket, yes, even the cannon's mouth, we are told, are grounds for building. All you —as owner of the house—know is that in the garden there is the flash of the blue bird, the orange of the oriole, and the brown breast of the ubiquitous robin, whose young are as much at home in some hidden corner as you are in your room.

So it is with books. Their homing instinct is well worth studying when you plan your house. There is nothing against the precision of formal shelves. Their regularity is as decorative to a room as a regiment of soldiers on parade is to the drill-ground. But there are books that are shy and loving, books that are young and tender with the hint of wisdom, books that shun sets, and are of themselves necessary in idle moments. These delight in obscure corners.

I am suspicious of a house that allows books only in the library. Take a volume from the shelves, and unconsciously lay it down on the hall bench—and some hand fetches it back to its proper place. To such people, children are to be seen and not heard; books are to be had but not "seen about." Both ideas are wrong. I like children to be well heard, provided it is musical happiness. I like books to be well thumbed, as Charles Lamb did—and were it possible to resort to criminal processes, each

(*Continued on page 76*)

There is no need for color schemes in a book room, as the books contribute ample color. Here they find a dignified setting in paneled walls, fireplace and furniture of good lines. The Oriole Company, decorators



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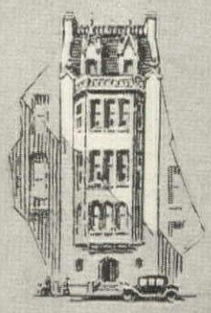
For nearly eighty years we have been identified with floor coverings, from their manufacturer to their ultimate combination in a decorative scheme.

This contact has given us, not only knowledge, but also a kindred feeling towards others interested in the same things, and a desire to help them with our experience and to serve them with as complete a stock of rugs and carpets as is possible to assemble.



We also like to assist in working out problems which require special floor coverings. Our close contact with their manufacture assures a satisfactory solution.

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(Canadian Factory—Brantford)

"The Wood Finishing Authorities"

Coming On Books Unexpectedly

(*Continued from page 74*)

reader's finger print would tell me what joy my library, outside its routine regularity, was giving to the household.

The moist touch of excitement, the trembling touch of sentiment, the firm touch of interest—these are more to me than the bindings that look well, and can be bought by the yard or the five-foot, without meaning a thing. An impersonal library, rich in its editions, photographs well. But it is merely a stage set. You are the flame or flicker of it—you are the warmth or the dead ash. Go into a hotel room and you are greeted with a Bible and a telephone directory. They are both sharp looking in their official purpose and officious evidence. One says, Be good; the other, Be patient. Open your grip and take out the book you have been reading on the train. The personal flavor creeps in; it is like a Greek lamp in a temple. That's what I mean.

It makes no difference how you plan your flowers in a garden; you are not going to regulate the flight of birds. The hummingbird dips into any available chalice of honey for sustenance. The library is all right, but it is very far away when you are somewhere else, in comfortable mood for reading. Books in unexpected places invite the dipping quality of the soul.

So, in my house I will ask the architect to consider carefully the placing of book sanctuaries. I recall a long box-seat in a studio. It was very near the massive fireplace. Above it were three slim shelves, for a host of slim volumes that perched there like swallows on a telegraph wire—poetry and drama, letters and essays. Their very smallness gave pleasure against the wall that towered above them. You could lay among pillows and play upon them by the stretch of an arm—light volumes that did not make a noise when they slipped from your fingers as you slept. I treasure the usefulness of some other shelves that caught the morning warmth of the sun by a rose-bush near a window, and here on a tempting seat one browsed in bygone "Garlands" and early editions of Emerson and Thoreau. They had a musty odor that comes with book age, but somehow the scent of roses crept in and memory became alive. Time vanished.

When you begin to calculate on the overflow of your library, the rescuing spirit comes upon you, and you go to the shelves to see how many of the volumes are wrongly placed: how they can escape your formal institution, and come into the reach of your personal desire. You know what a motley assortment usually sinks to the bottom shelf, the large shelf built for the dictionaries and books that are not books, but merely statistical reports in covers. I shall never see a copy of the Life and Letters of Elizabeth Barrett Browning without recalling the loving eyes that rescued it from between some metallurgical reports and a gazetteer of names. Where did it fly to? To a desk within reach of a bed, where it could be picked up at will. It never got back to the library, but homed unexpectedly in the hall on a shelf by a west window.

I recall some frail bookshelves beneath the portrait of a lady—just such a shelf series as goes with delicate draperies, and a sensitive face, and pastel colors. On top were filigreed bowls of porcelain holding spring flowers, and vases that threw their handles in perfect curves above the opening like dancing girls, lithe and beautiful. Reminiscences of court ladies, some Kate Greenaway reprints, books with pressed leaves between the pages—delicacy of mind and matter.

At such places bindings do not count, though fine chisellings of gold lines, and delicate traceries of letters, gilt edges and bright leathers and brocade are very agreeable to look upon. But books with distinctive backs are so often like ladies at the opera—disappointing to talk to. What selections are best suited to a picture such as I speak of? Here comes your discrimination and your taste. Appropriateness is everything. You burn candles to the saints. Can you not place books before the one you love?

Do I mean to suggest that you must select your place to read in accord with what you read? Shall we travel to the living-room and put our foot on the tiger's head while we peruse a chapter of Roosevelt's African travels? Should we not own these Travels unless we also own a tiger-skin rug? Of course, here is food for thought as to whether books regulate the furnishings of a room. A sportsman's walls, can you not count on the character of the pictures? A golf champion's bouffet—can you not imagine the silver trophies? A hunter's hall—are there not mounted heads galore? You come upon them in formal and unexpected places. I think there are books that would look well near marble benches, others that are inviting on the grand piano, with its gold drapery and silver vase. Such books have the air of "I've just been bought but haven't been cut or read yet. I'm much talked about. I'm the right thing at the moment to have. I'm the correct thing to look at. Tomorrow you'll come upon me unexpectedly beneath a pile of jazz music." It can't always be Shelley—there must be a little of Irving Berlin, even in the most marble palace.

Why has not someone thought of a book lectern for the bedroom? I would place it near the window with the best view, overlooking the farthest reaches, where the sun is either richest in the morning, or the sky most tinted in the evening. There are sundials for the garden. Why not book dials for each hour of the day? I could much more countenance—in this democratic age!—a flunky carrying a book on a plush cushion to such a lectern, than one carrying my lady's dog and lap-robe to the limousine. It would be much more a ceremonial worthy of human participation.

Hurry, you flunky, there is a west wind blowing from the meadow—where is my Masefield? Lay it open, with a book-mark woven of golden daffodils. Let us be joyfully sentimental about the things we love to read. "What time of day is it?" you ask. And someone says, "It's the hour of Wordsworth"—just as on shipboard they call out, "Three bells." "Dinner," announces the maid. "I knew it," you reply, "for the cook-book was on the lectern in the hall." Gourmand of beauty or of food, your hour will come.

Think also of the healthy shock this meeting with books unexpectedly gives to the advanced, the jaded, the stoic. The modern bobbed hair is bent over a copy of "Lucille," and rather enjoys it; she slips it to her bedroom, and puts it under her pillow. It is found there by the second girl on the morrow, and it appeals to her, too. It finds its way eventually to a shelf over the desk. That's how it got there.

Think of the roué's holding Blake's "Songs of Innocence" after a night of supper dancing. The stock broker picks up, in his slippered comfort, a stray translation of Horace, and peeps into it with a surprised realization that for the middle-aged the gentleman farmer is rather an enviable rôle. For the modern man, thanks to suburban ambitions, has a sneaking desire to believe himself both a gentleman and a farmer. The stoic picks up Tagore's "The Crescent Moon" which is accidentally on the bookshelf in his room, and discovers that his tear duct actually holds a tear.

These unexpected dippings are what

(*Continued on page 78*)

C A D I L L A C

There is no subtle nor secret explanation for women's preference for the Cadillac.

Delving straight to the heart of good motoring, women demand the rarest, the most unusual trait in an automobile—utter dependability.

They require that the motor car of their choice shall be so sound mechanically that they need never give it a moment's thought, save of admiration for its consistent, flawless performance.

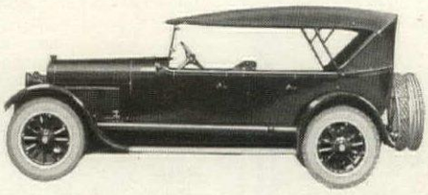
In addition, they require that it be safe, simple, and easy to drive. Exquisite beauty, elegance of appointment and embellishment, restful travel, they expect as a matter of course.

But first, foremost, and fundamentally their demand is for complete trustworthiness; for the sureness that alone spells satisfaction, the constancy of performance that promotes peace of mind.

Granted that this is what women demand in an automobile, isn't it perfectly logical and natural that they should show unmistakable favor for the Cadillac?

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN

Division of General Motors Corporation



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A Wall in the Showrooms
Early 17th Century English Oak Court Cupboard by Kensington

THE fascination of old furniture lies no doubt to some degree in the mellowness that time brings and in the sense it imparts of service faithfully performed; still more in charm of design, inherent in the well defined style that has developed naturally as the every-day expression of the life of a people; but above all in the fact that it possesses *character*—the quality that can be expressed only by craftsmanship.

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Coming On Books Unexpectedly

(*Continued from page 76*)

break the regular routine of the perfectly equipped library, and the strenuousness of life. What daughter with cropped hair has scorned the story of Rapunzel, or the balcony love moment of Mélisande? What advocate of eugenics has not longed for the untabulated, unchecked moment with Orlando in the Forest of Arden? To come unexpectedly on your own self, in some removed corner of the house, is pleasant.

The tattered raiments of magazines and papers usually festoon the chair or the hammock on the porch. It is surprising what a grab-bag of literature the hammock is,—French novels, Greenwich Village free verse, the latest play—like Maughan's "The Circle," or Clemence Dane's "A Bill of Divorcement"—the Blue Book, and, sandwiched in between them all, yourself. You have brought your own book, but like as not you read some other. Or better still, with the lazy clouds and the butterflies, and the distracting sounds of obscure bird's nests, you read nothing. You poke your book under the secret recesses of a soft pillow.

In the days of Addison, writers used to recommend books suited to a lady's boudoir. The Restoration taste, in these days of cosmetics, might be restored. We fill our columns now with discussions of what books we would take with us on a desert island. The Bible has been the chief recommendation, as containing under one cover the largest mixture of allspice. The questions are now raised: What are some good bedtime stories for the grown-up sleeper? What are the just-before-dinner books, when most of your attention is riveted for the second gong? What would be permissible reading for the bath, other than "The Water Babies" and "Three Men in a Boat"? I think the book in relation to the uses of the different rooms is just as important as the architect's perturbations regarding the physical aspects of the landscape in relation to the house.

I am sure that beds could be designed with the picturesque hint of a shelf as part of the head board; desks are hugged on either side or topped by shelves with diamond panes of glass, behind which the old-fashioned tastes of a past generation are assembled in quaint volumes. In other words, in planning a house, we should allow the same rule to pertain that holds in the city of New York regarding branch library buildings. I think it is the boast of the Trustees that there is not a citizen of the town who is farther away from a public collection of books than a mile. Books should never be more than a few steps away from a reader in the home at the moment of desiring to read. Hence the necessity for book sanctuaries.

There is one house in my remembrance whose owners always did the correct thing. There were dogs, but these were kept in the kennels. There were children, but these were kept in the nursery. People like these keep their books strictly in a library. My hostess would say, as occasion demanded: "Go up into the nursery and bring Mary Ann or Peter Boy down," "Go into the kennel and get Barbe Bleue," "Look in the library for that book I was reading." Thus did she sprinkle largesse; thus did she show her possession. But, as I have hinted more than once, if the good God of Life is set on humanizing the race, even country houses must conform to His will. You cannot order a dog not to bark; even the most unhappy children laugh aloud at their own thoughts. And a book delights sometimes in being where it ought not to be.

Such people as my hostess have romantic notions of how they should look on such and such occasions. How well, in a painting, the mother would appear with her golden-haired child sedately descending the winding staircase. Send for the child, please. How well the master, in his riding togs, with his hand resting on the Dane's head—so like Sir Walter Scott! Send for the dog, please. "Don't you think," suggests the artist, "a little touch of the literary would look well amidst the delicacy of your gown?" Send for a book, please—oh, anything that isn't heavy, so that your ringed finger may rest lightly on one of the leaves in the act of turning. That gives life to the picture, it leaves an impression of you!

I recall going to a very formal function there. My outside wrappings were whisked aside by groomed magic, my feet sank into the soft carpet of the stairs. And an unwilling will propelled me up toward the drawing room. But just as I was reaching the top, my foot kicked against the open pages of a child's "Swiss Family Robinson." I could tell by crumbs between the leaves where youthful eyes had left off reading. I held the book, and a warm thrill passed over me. I recalled in years gone by—in a much humbler house—a small boy being allowed—on rainy and thunderous evenings of a southern summer—to get out of bed and bring his book to the head step leading into the hall below.

Ah, madam, send for your boy, send for his book, and place them there on the steps. The curve of the baluster leads, not into the drawing room, but into the realm of imagination; the stair covering is the magic carpet; the bracket lights are the flame of desire—all because one book has escaped the nursery, and is found in an unaccustomed place. So it is with all books that have escaped the formal library.

If You Are Going to Build

(*Continued from page 61*)

ful study, just as the old Spanish architects designed chimneys that were almost indistinguishable from their turrets and towers.

It is not at all necessary to have chimney stacks in pairs. A single stack even at the corner of a roof announces its purpose. It is of necessity in that particular place. That is where it does its work in connection with the heating system. An unnecessary twin to match it would be an absurdity.

Where there is a deep pitched roof, as in the French chateaux type of architecture, usually a tall slender stack starts up from the first story at the corner of the house. A low square chimney on this type of roof would make the whole house chunky and heavy in effect, which is undesirable.

But after all, types of houses and chimneys are studied in relation to each other, the first consideration is the utilitarian one—the chimney so constructed and placed that it will in every possible way co-operate for the right and adequate heating of the house. And never will the wise home owner sacrifice health, and physical well-being to a purely decorative roof detail. Of course, the ideal house will have beauty of form combined with the most practical and aesthetic construction, but if, for any fundamental reason, because of any peculiarity of site or building material, a compromise is necessary, practical design should take precedence over the picturesque detail.

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How to Alter the Color of Floors

(*Continued from page* 51)

potency to color, and caution in using them is necessary.

When bare boards are to be deepened in the natural color, the simplest and the best way to give tone, quality, and finish is a treatment of linseed oil. The oil must be slightly warmed to facilitate its spreading, and applied to the floor with clean cloths and rubbed in with a short-bristled fine hard brush. An old clothes brush answers the purpose well. It is important to remember that the oiling must be done along with the grain and never across it, and that the smallest amount of oil consistent with easy working is the best. Clearly the treatment cannot be hurried; it needs elbow-grease—hard and steady rubbing; the oil must penetrate, and when finished no trace should come off on the surface. Sometimes a weight wrapped in flannel is a help and speeds things up. Till a deal floor has been finished in this way, no one can realize what a quality of grain and of texture is latent in this common wood.

Oak parquet blocks that are too yellow cannot be altered to the proper tone merely by waxing, which deepens the tone but does not eliminate the yellowness. This is a quality of new oak which time alters, but it can be done by the hand of man very nearly as well. The wax must first be washed off, and when the blocks are quite dry, they should be treated with strong ammonia in a little water; this soaks in, greying the oak to the soft natural look in the process. Several applications may be needed before the grey triumphs over the crude yellowness. When it has been rewaxed the parquet floor will present an old and mellow appearance. This greying treatment does not darken the oak to any appreciable extent. A light oak parquet floor can be changed to a dark one by a very thin solution of japan black.

Pyrethrums for Formal and Informal Gardens

(*Continued from page* 69)

plantings here in America. One, perhaps a sufficient one, is that the pyrethrum is a very difficult plant to transport over long distances, and the importers find they cannot handle them profitably. Then, too, our very hottest weather sometimes tries them severely, causing them to crownrot. These, at all events, are the reasons the plant selling fraternity give us for not listing the choicer named varieties and offering us instead only seedlings in an indiscriminate mixture.

These mixtures upon reaching the flowering stage produce in the main a single flower very like our common daisy, chrysanthemum leucanthemum, which by the way is itself an importation. The similarity in the general appearance of the two plants at flowering time is very marked. Fortunately, perhaps, the pyrethrum has not the same constitutional robustness of the field daisy, particularly in the matter of propagating itself, for it shows no tendency to overrun the meadows and pastures. The daisy foliage is coarser, that of the pyrethrum being much more feathery and fernlike in appearance. The flower stalks of the two plants are of about equal height. In regard to the flower itself, in the single type of the pyrethrum the difference is almost entirely one of color, and even the whitest pyrethrum is seldom without a trace of pink upon first opening, which it soon loses, however, becoming for all practical purposes as white as the daisy. From this faintly flushed white with the typical daisy center the colors range through various tones of pink to a rich deep red in pyrethrum atrosanguinarium. All of the colors are good and with the light airy grace it exhibits, the full headed plant is a most desirable acquisition for any garden. A well developed specimen will send up above the feathery foliage a great number of nodding flowers, each rising on a separate stalk to a height of from 18" to 24". I can speak with some assurance of this nodding characteristic, for even in a light breeze I have been forced to wait for hours with my camera focused trying to surprise the plant in a moment of restfulness.

Discouraged at not being able to procure the finer named sorts, I set about trying to obtain something that might at least approach an approximation of some of them through continued seed sowings of my own. At first I obtained a packet of seed from my favorite American grower. These were sown late in July in an outdoor seed bed. A large percentage of the seed sprouted, and by fall I had a goodly number of thrifty young plants. These were set out along the grape arbor in the garden some time in the fall. Snow came early and deep that year and so no other covering was given the young plants.

In the spring the new leaves started betimes, and soon the buds were rapidly pushing up above the dainty greenery. That first batch of seedlings proved to comprise mainly single types. There were a number of semi-doubles and two doubles. One of those with the double flowers was white with the characteristic pink flush, at first, and the other was a beautiful red tinted lighter, almost white at the center.

Since then I have made repeated sowings, using seeds of more aristocratic parentage, and as the plants seem perfectly hardy, I am gradually adding to my collection singles, doubles, and intermediate forms in considerable variety.

With me the pyrethrum seems to demand no special coddling. It grows very satisfactorily in a well drained ordinarily rich garden soil. After the plant is through flowering, I cut it back rather closely; a scattering second crop of blooms may be induced to materialize under this treatment. The main crop of flowers normally comes just at the close of the peony season and before the delphiniums are in full flower. It is useful in the hardy border or in the more formal plantings; I have used it in both places with equally good results.

One pyrethrum characteristic which makes it especially desirable is its value as a cut flower. I know of nothing that will outlast it in water. Asters blooms last as long perhaps, but aster stems have an unfortunate proneness to decomposition, which the pyrethrum does not exhibit to anything like the same extent.

One of the accompanying photographs gives an idea of its beauty as a cut flower. The outdoor picture is less successful, owing to the difficulty of catching the plants at rest, already referred to. By studying the picture of the flowers in the vase one can easily distinguish the various types of blooms one is likely to obtain from a packet of seeds. It is better to buy the seed of the double sorts. Many of them will give single flowers, but in this way one will likely have a greater variety.

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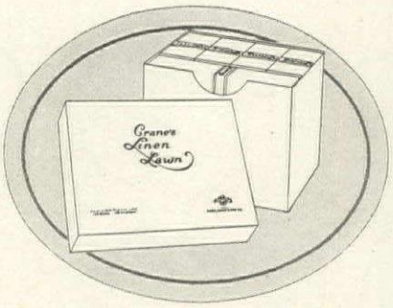

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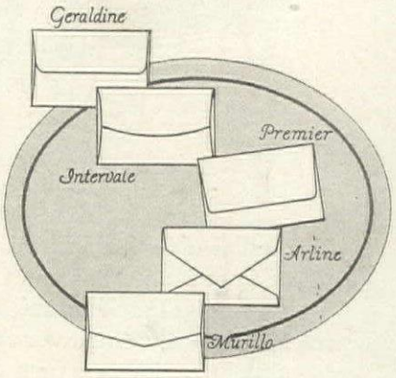

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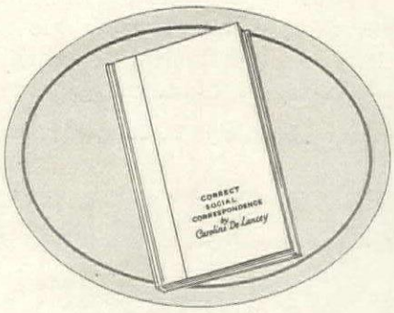

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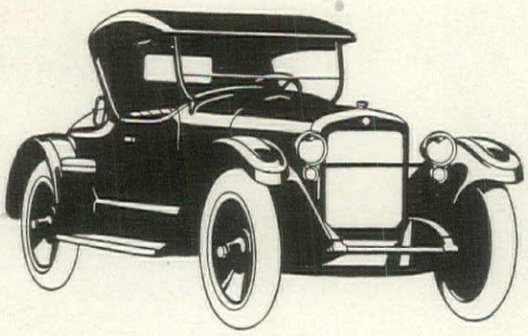

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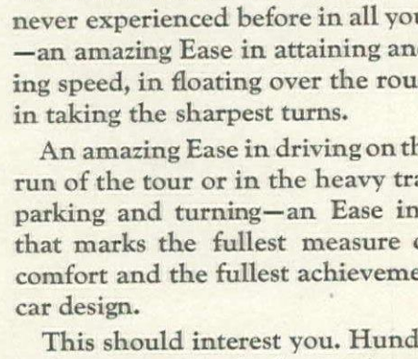

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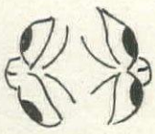
The Imari Ware of Japan

(*Continued from page* 39)

Soft blue tones are found in these pieces of Imari—the flower boat, bowl and covered sweetmeat box with the outspread wings of birds forming the four legs



Butterfly mark found on common Imari

Japan. This was in 1542. They were hospitably received, and thus began European intercourse. Up to 1593 the Portuguese possessed a monopoly in the oversea commerce with Japan. Thence onward it diminished until the Imperial Edict of 1639 practically terminated the Portuguese trade with Japan.

During this period, or from 1550 to 1639, the Portuguese carried many pieces of Japanese porcelain into Europe, and, of course, some of these very early pieces may be among those in European collections, although it is practically impossible to identify any such since the Japanese porcelains of this period, and even of following centuries, lacked reign date marks, rarely show Province designation marks, and are difficult to distinguish, if indeed the earliest pieces can be, from contemporary Chinese pieces.

While we are quite in the dark concerning the porcelains exported during the period of the Japanese commercial relations with Portugal, when we reach the period of Dutch influence we begin to have some record of the manufacture of porcelain in Japan. In 1611 the Emperor had issued letters patent to Dutch traders. Some forty years later the privileges of the Dutch were curtailed, yet amid conditions at once humiliating and distressing they continued a trade with Japan which still proved lucrative. By 1842 still greater indignities were inflicted on the Dutch trading masters, yet the exports of that year at their hands amounted to a sum exceeding $3,500,000, their imports totaling as much. From this year porcelain became one of the standard articles carried by the Dutch out of Japan, at least 100 bales being shipped annually, exclusive of private consignments. We are told that 44,943 pieces of porcelain arrived in Holland in 1664, while 16,580 pieces of the same ware left the Dutch settlement of Batavia for Europe. Nearly all these pieces, if not all of them, were from the kilns in the Province of Hizen.

The early Japanese manufacturers who exported porcelain lent willing ear to the suggestions of the Dutch traders. The Dutch taste was by no means in accord with the Japanese, and Holland would have paid little attention to the simple, restrained form of Japanese decoration. Instead, the Dutch demanded heavily patterned surfaces, panels with a great deal of ornament, floral decoration in plenty. The Land of Tulips had no notion of letting the Land of Cherry-Blossoms dole forth any meagre florescence. To make certain that there should be no mistake about it, one of the Dutch managers, Wagenaar, himself a connoisseur and artist, designed a pattern of a white flower on a blue ground, (possibly the very thing we call the Hawthorn Pattern), and the first two hundred pieces of it which reached Europe were immediately bought up by admiring collectors. The Japanese, with an eye to the advantages of such sales were not finicky in meeting the Dutch taste and henceforth Dutch influence was strongly exhibited in Japanese porcelains manufactured for export!

August II, King of Poland and Elector of Saxony, had built for his amusement what was called the Japanese Palace. Between 1698 and 1724 "Old Japan" porcelain pieces were acquired for decorating its various halls. There were covered vases, beakers, gourd shaped bottles, jars, plates and the like in red, blue and gold decoration, occasionally with a note of black. The paste of this porcelain was of a hard uniform texture, pure white, and denoted careful manipulation in manufacture. A few pieces were partly decorated in relief. Such of these as survived went to form the superb Imperial Collection in Dresden, but unfortunately when they were removed from the original setting in the Japanese Palace no note was made of their placing there, a great pity since they were all carefully marked with dates of importation and other data when placed in the Elector's "palace." The appearance of the Japanese Imperial Crest, the Kikkimon on pieces in the Dresden collection, as on pieces in the collection formed by the Duke of Devonshire at Chatsworth, recalls the imperial Japanese edict, which forbade the exportation from Japan of any piece of porcelain decorated with the Imperial Crest. One of the early potters, Tomimura Kanyemon, is supposed to have sold pieces so decorated to the Dutch, and being detected in the illicit act, was sentenced to commit hara kari and met his death. Notwithstanding the vicissitudes of the potters as well as the traders, Japanese porcelain manufacture progressed apace, reaching its zenith between 1750 and 1830, roughly speaking, and embracing the famous porcelain products of Hizen, Kyoto, Satsuma, Kutani, Owari, Bizen, Tamatori, Banko, Izumo and Yatsushiro. Of these the porcelains of Hizen are, historically, the most interesting, being the wares we have already traced in connection with their introduction to the Western world.

Since, in later years, nearly all

(*Continued on page* 84)

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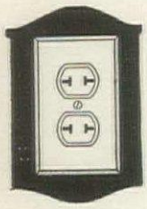

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The Imari Ware of Japan

(*Continued from page* 82)

porcelains from the various kilns in the Province of Hizen came to be shipped through the port of Imari, the name Imari-yaki, meaning Imari Ware, came to be given to all these products, although there was no kiln in the city of Imari itself. So strongly has the name of this port attached itself to the porcelains of Hizen, that one uses the term Imari Ware more frequently than any other in referring to the porcelains of Hizen's various kilns—those of the Arita, Nabeshima and Hirado wares (the three principal ones), and elsewhere the wares of Ichinose, Hirose, Nangawara, Ohotaru, Hokao, Kuromouda, Shida, Ko-Shida and Yoshida. The Arita ware was produced at Arita, the Nabeshima ware at Ohokawachiyama and the Hirado ware at Mikawauchiyama, but to all, as we have said, was given the inclusive name of Imari Ware, as applied to wares intended for export, wares distinguished by their brocaded effect, decorated in few bold laid-on colors in floal, scroll and diaper pattern, and often with figures, landscapes, birds and animals. The Imari style was, it should be remembered, preceded by what may be called the *première sorte du Japon*, the Kakiyemon, whose milky white paste bore the cobalt blue enamel decoration applied over the glaze, distinguishing it from the 18th Century Imari Ware, or "Old Japan" which had the cobalt blue decoration under the glaze. The heavily decorated Imari was, of course, in strong contrast to the delicate and restrained Kakiyemon.

Arita Imari

One cannot do better than here to quote Captain Brinkley's description of Arita porcelain—made at Arita, an important town near the Idzumiyama—as contained in his authoritative volume on keramics in his well-known work "Japan and China": "The Arita artists made enameled brilliancy a subordinate feature, and sought, by careful painting and refined motives, to compensate for what was lost in richness of effect. This conception and execution of the ware was excellent. The *pâte* was fine and pure, having a clear and bell-like timbre. The milk-white glaze, soft, yet not lacking in lustre, formed a ground harmonizing well with the ornamentation which was simple sometimes to severity. The enamels were clear and rich in tone, but of few colors; lustreless red, frequently showing an orange tint, grass-green, and lilac-blue (over the glaze) constituted nearly the whole palette. Of decorative subjects, floral medallions were perhaps most common, but the dragon, the Phœnix, the bamboo, the plum, the pine, birds fluttering about a sheaf of corn, other naturalistic subjects, together with various kinds of diapers, were constantly depicted. The characteristics of this ware are not only the sparseness, but also the distribution of the decoration; instead of being spread over the surface, the designs were confined to a few places, the object apparently being to surround each little picture with as ample a margin as possible. This description applies to Arita porcelain after the processes of enameled decoration and other technical details had been fully mastered, a condition which was probably attained about the year 1660."

Sir A. W. Franks tells us that in the period of Tempo, about the year 1830, a wealthy inhabitant of Arita named Hiratomi Yojibei, an amateur of distinction, found that the clay from Hirato was much better suited for receiving the Arita glazes than was the slower drying clay obtained from the Idzuyama (Idzu mountain). Later Goto Island clay was found to be superior and came generally into use at Arita. The making of the Arita teacups with saucers is believed to have been begun by Yojibei, as were also the Arita flower vases, all of which found ready sale to the foreigners visiting Nagasaki. These pieces were all marked with the characters signifying "Sampo", a title which has been given Yojibei.

Nabeshima Imari

Some three miles north of Arita lies the village of Ohokawachiyama, where the Nabeshima Imari was produced. This ware was so called from the founder and patron of the manufactory, the Prince of Nabeshima, Nabeshima Naoshige, feudal chief of Hizen, who, in the year 1710, removed the works thither from Iwayagawa, as the Iwayagawa site was so near the public highway that it was not found possible to maintain the secrecy desired in connection with the porcelain's fabrication. Only the finest pieces were made here, pieces used by the Imperial Court, the Court of the Shogun and by the Daimio. We are told that its sale to private individuals and to foreigners was strictly prohibited, any transgression of this prohibition being severely punished. This fine Nabeshima porcelain differed from the Imari-yaki in the milky whiteness of its glaze and the comparative sparseness of its decoration. The peculiar greens, turquoise blue and fine black of the Nabeshima ware is not to be found in other contemporary Japanese porcelains.

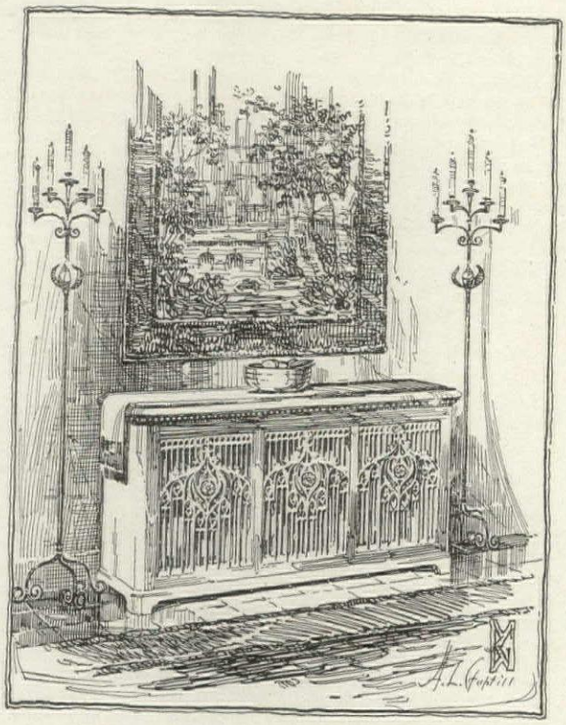
The Hirado ware, produced at Mikawachi, a town some six miles south of Arita was so called since it enjoyed the particular patronage of Prince Matsura, the feudal chief of Hirado. Although this manufactory had been established about the year 1655, it was not until 1751 that the Prince of Hirado took over the works and the mid-18th Century to about 1830 is the period of its finest examples, pieces of rare beauty. Official prohibitions prevented this ware from finding its way into the market and its production was limited. Collectors seek for specimens of Hirado eagerly. Apropos the variety of Hirado styles Egan Mew says: "Among the modeled and colored figures those of little boys and old men are well known. . . . The colors of Hirado work are put on in glazes of a curious brown, varying from bright and light to dark, and black and blue. The Hirado works are also famous for their delicate under-glaze blue productions, which without having the depth and vivid qualities of the Chinese blue, from which it was refined by an elaborate process, are very charming. Figure subjects are more frequent here than in most of the Japanese factories. It has been supposed that the number of boys shown in the piece marks the quality of the example, seven standing for the highest classes and three the lowest."

Collector's Chances

None of the crude late wares of inferior quality, "picturesque" but having no appeal to the true connoisseur, which the Japanese kilns have produced in enormous quantities can be mistaken for the old Imari Ware. Fortunately the field is not entirely combed and the collector of today may hope to come across a fine piece in Europe and America, but it would probably be the work of a lifetime now to assemble an Imari collection through "browsing", or by other than the rare chance of some important group of Imari offered at public sale. In Japan the native collectors seem to have penetrated to the haunts of every bit of "Old Japan" that happened to remain on the islands, in consequence of which Japan as a gathering field for old Imari is anything but hopeful.

The illustrations which accompany

(*Continued on page* 86)



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The Imari Ware of Japan

(*Continued from page* 84)

this article have been obtained through the courtesy of Mr. Harry Maxwell, of Kobe, Japan, from photographs in his private collection, which I have been told is one of the most important in Japan. Led by an interest in Imari Ware, Mr. Maxwell started many years ago to form a dinner set of Imari, selecting only such pieces as were, in his judgment, of the finest quality. Writing of his collection, Mr. Maxwell says: "Like Japanese color prints, Imari was long neglected by the Japanese, but when foreigners had nearly cleared the country of the finest examples, the Japanese collectors awakened to the charms of this porcelain and Imari, in consequence, is now rarely to be obtained." The pieces in Mr. Maxwell's collection date back, with some exceptions, from one to two centuries. Mr. Maxwell says: "There is no mistaking the old Imari Ware, as it is impossible to imitate it today. The Imari of the present time is quite a different article, both in colors and in forms. Mr. Maxwell's collection also contains some fifty-two pieces of reproductions made some forty years ago of the 17th Century Imari patterned with Dutch ships and figures.

Operating on Trees

(*Continued from page* 53)

short time the work was worthless, and in many cases really harmful. The same is true in regard to cavities in trees, and consequently one of the first and most important tasks is to remove every particle of decayed or diseased wood.

When a wound of any consequence is made in your protective skin, one of the first things you do is to put on it iodine or some other disinfectant which will kill the germs which are almost omnipresent and infect open wounds in living tissues. Now, the tree's wood is living tissue and germs thrive there in a luxuriant fashion. Therefore when your trees are treated, see that a proper disinfectant is used on every wound.

In most cases the protection resulting from disinfection is of comparatively short duration and it must be insured by something more permanent. This insurance is usually provided by a waterproofing or wound dressing of some kind. Unfortunately such dressings do not all possess the same merit. In spite of the fact that many have recommended coal tar and asphalt products, experiments have proved beyond the possibility of doubt that the creosote contained in these remedies kills back the tender growing and healing bark from one eighth of an inch to two or three inches from the edge of the wound. This means a much larger wound, with several years additional time needed for healing.

Most of the wood which ordinarily decays forms the structural strength of the tree. It is only natural then, that a decided weakness is always present at the point where a cavity is made. This strength must be restored as nearly as possible with mechanical bracing. Some of the strains will be taken by the bracing itself. Also the separate parts of the tree will be so bound together that they will work in unison, resisting the stresses in the most efficient way. The proper bracing of a weakened tree necessitates much training and experience for the successful application of accumulated technical knowledge.

After the cavity has been braced it is ready for filling. It might be mentioned here that some tree men advocate that cavities should not be filled. However, experiments have proved that cavities made in sound wood, and then carefully and thoroughly waterproofed, are so subject to fungous diseases that within a period of ten months luxuriant fungous growths had developed in ninety per cent of the unfilled cavities. It might also be said at this point that no filler has yet been discovered which will successfully take the place of sectional concrete fillings. Many have been tried, some at the direct expense of the tree owners and to the direct harm to valuable trees, but all of them have been found wanting. One of the substitute fillers highly recommended in a book published on the care of trees was tried a few years ago in an experimental way, and now the fillings are on the ground.

Of course it is taken for granted that the cavity to be filled has been properly shaped to receive and hold the filling. This filling is made of concrete composed of the proper mixture of sand and cement and wet so that it has neither too much nor too little water in it. Starting at the bottom the concrete has to be built up in sections of the proper size one above the other with a piece of weather-proof tarred paper between. These tar paper joints serve a dual purpose. First, they allow for expansion and contraction during the heat of summer and the cold of winter. Second, they are built in much the same shape as a ball and socket joint, thus permitting the otherwise inflexible filling to move with the swaying and bending of the tree in the wind.

Like many other things worth while, only time will disclose the benefits or injury from cavity work in trees. The callousing or healing over the entire edge of the filling is the most trustworthy sign of benefit. This healing should be well on its way by the middle of the season following the operation. In this way the wound is quickly and securely sealed against all outside influences. It is assumed, of course, that the filling is of a kind that will remain permanently in place.

In order to facilitate the healing it is necessary to shape the cavity in a certain way. If you have ever examined very carefully the usual healing around a tree wound, you have probably noticed that most of the new growth is along the sides of the wound and very little is developed at the top and bottom. Following this fact in cavity treatment, it is well to make all the edges of the cavity as sides. This leaves the top and bottom as points and there is no place where healing is not rapid.

Still another great aid to rapid callousing is the careful preservation of the tender growing tissues in the cambium wherever it is cut. It often happens that uncared for cambium will dry out and die back, causing the bark to break away from the wood for several inches around the edges of the cavity. Some material such as shellac, which will not injure the tender tissues and which will dry almost immediately, must be used to insure success.

Detail after detail could be mentioned and described, each one of which makes for or against successful cavity treatment. However, if those already discussed will to a slight degree help my readers to protect themselves and their trees this article will render some measure of service to those who own and love trees.

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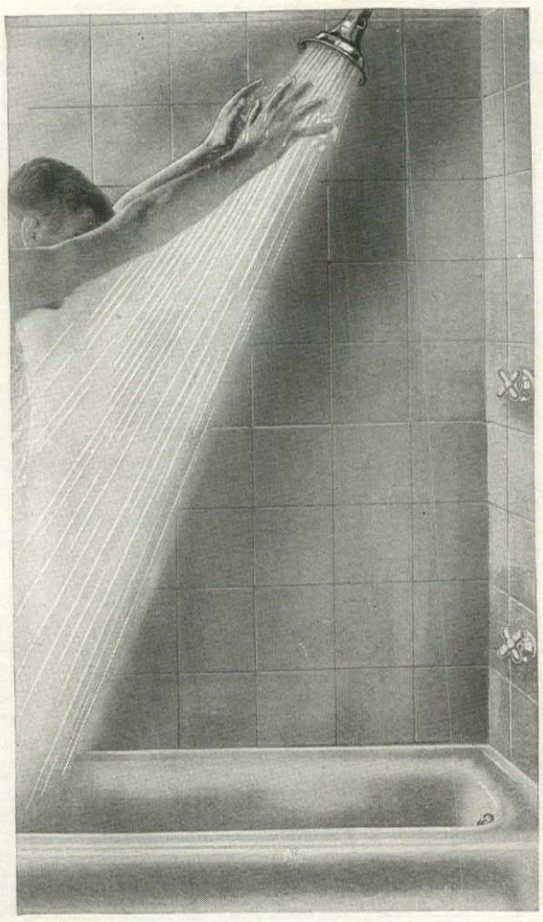

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This is made easy with the Speakman Deshler Bath Fixture

Their is no round-about fitting or cutting of studding when the Deshler Bath Fixture is used. It has by-pass valves. In the installation of any Speakman shower—either Mixometer or Compression-Valve type over a built-in tub—the Deshler Bath Fixture saves many nipples, fittings and chances of leak.

And then there is the advantage of Hi-Seat Valves. The seats are 1⅜" from the face of the wall—easily examined at any time. There are seven other features about these Hi-Seat Valves (patented).

Your plumber will give you Speakman folders. "Three Handles in the Wall" and "Connecting the Shower" tell you about the Deshler Bath Fixture and Hi-Seat Valves. Other Speakman folders feature Mixometer and Compression-Valve Showers. If your plumber is out of any of these folders write us.

SPEAKMAN COMPANY
WILMINGTON, DELAWARE

SPEAKMAN SHOWERS

Japanese iris is a lover of moisture, and in that differs from the bearded or Pogoniris, which loves a dry, hot location

Flowers of the Rainbow

(*Continued from page* 40)

dium sized but brilliantly colored flowers, effective as groups rather than as individual blossoms. The Japanese irises are beyond the occidental imagination. They are of every combination of blue, white and yellow, gigantic flat flowers 7" or more in diameter, and barbarically gorgeous. Their relative lack of popularity is not due to their unworthiness, but in part to the fact that they are not quite so easy of cultivation as are the bearded iris, and in part to the fact that their nomenclature is absolutely chaotic. In many catalogues they are listed under Japanese names which are meaningless, and which one strongly suspects of having been made in America. One of the important tasks ahead of the Iris Society is the straightening out of the names of these plants. At present the buyer has no means of getting comparative estimates of value, as it is rare for two dealers to list the same names. There are a few others of the Apogon group to be had of American dealers, one the tall, yellow English semi-aquatic, *Iris Pseudacorus*.

Among other miscellaneous irises cultivated in the United States are a few in the Evansia group. These are characterized by a crest on the falls, replacing the beard of the Pogoniris group. Two Evansia irises commonly listed are *Cristata*, a tiny dwarf blue variety, three inches in height and suitable for rock gardens, and *tectorum* in both blue and white, a beautiful species from the Orient, where it is grown on the thatched roofs of cottages. The *tectorum* is said to be hardy, with some winter protection, south of New York, but the writer has failed completely in his attempts to carry it through a New Hampshire winter.

The remaining irises in cultivation in America are confined to the Xiphion or bulbous iris groups. Very few of these bulbs are now available however, though where they can be had, they are well worth securing. The flowers are beardless, come in many combinations of blue, yellow, and white, and seem very large in contrast with the slender, grass-like foliage. Newly sprouting plants in spring look like onions. There are two groups of these bulbous irises most commonly cultivated, one called Spanish iris and the other called English iris. The latter are the larger and more robust. Both have relatively flat flowers, wide spreading and somewhat spiderish in effect, due to the fact that in the irises the standards are narrow and spreading, and the petaloid style arms are more prominently developed than in the bearded iris. There are no irises, so dainty, so delicate and so graceful as the Spanish and English irises. One naturally wonders why flowers so attractive should be so neglected. The present quarantine law accounts for the phenomenon in the case of the bulbous irises. American growers have depended upon Holland for their supply of bulbs and now the bulbs are forbidden entry.

The Regelia and Oncocyclus groups contain what are generally admitted to be the most beautiful irises in the world and one of them, *Iris Lorteti* is one of the most famous, a combination of cream, crimson, white and violet, 7" across, with standards 5" high. But these plants are desert species from the mountains of Asia Minor, and defy cultivation in Europe and America.

The beginner with irises finds it necessary to understand the structure of the individual flower, for the terms, falls, standards and style arms occur constantly in all descriptions of the plants.

The typical iris blossom consists of a circle of six petals known collectively as the perianth. These petals are united at their bases into a relatively long and narrow tube, and below this there is the green ovary, which, after flowering time, becomes the seed pod. Three of the six petals stand outright or hang down, and are known as the falls. The other six are upright and are called the standards. There are three stamens each one hidden under one of the three arching, ribbon - shaped, petal - like branches of the style. The style branches press close down, each upon a fall, and between the two is the stamen. The stigma is transverse membraneous growth on the under side of the style arm near its extremity, like a little projecting shelf.

All these flower parts are ingeniously arranged to facilitate cross fertilization by insects. The bee alights on one of the falls, which serve as convenient landing stages for aerial insect visitors, and enters the flower in search of honey by burrowing in under the overhanging style arm. He disappears completely from view, but emerges a moment or two later with his back well dusted with pollen from the overhanging anther of the stamen. When he enters the next flower, some of this pollen is scraped from his back by the stigma of that blossom, and the fertilization is accomplished.

An impression is more or less prevalent among those who have not grown them that irises demand water, or at least moist soil for their successful culture. When I set out my first bearded irises I was instructed by a friend who had had much more gardening experience than I, to set the plants immediately in front of the rainspouts at the corners of the house that they might be deluged each time it rained, with the moisture they craved. Those of the first lot of irises which still survive ow

(*Continued on page* 90)

No. 29490
Height without links, 31 inches

An Ancient

Processional Lantern

THE GRACEFUL FORM and quiet beauty of this Lantern will strongly appeal to those of artistic taste.

Memory recalls the glories of ancient Spain and Italy, when the original of this Lantern was lighted with waxen candles, and carried on long poles in religious processions.

Finished in rusty iron and rusty gold; enclosed in pale amber glass, with drip candle.

We shall be pleased to submit sketches and advice to those genuinely interested in correct lighting fixtures.

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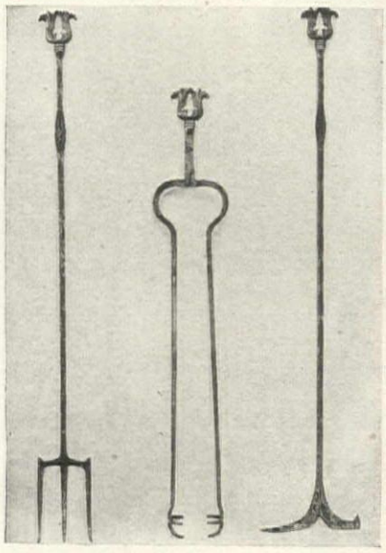

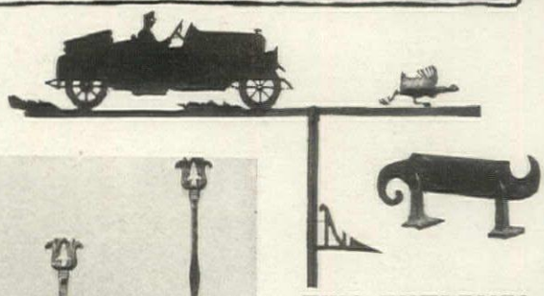

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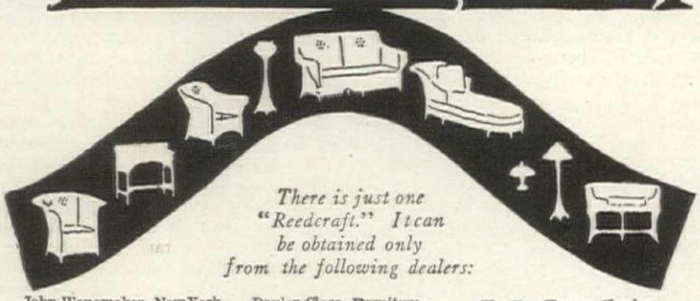

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is the compliment freely given this attractive house of English architecture, belonging to Mr. J. H. Peterson of Ottawa Hills, near Toledo, Ohio.

Much of its charm is due to its casement windows, which lend themselves to artistic treatment and give to the rooms when opened an airiness not otherwise possible.

The practical difficulties, such as are presented by the use of fly screens, have been entirely overcome by

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The Win-Dor Casement Adjuster, invented by Mr. Robert C. Spencer, F. A. I. A., and perfected by six years' experience and improvement, makes the casement window as convenient as it is picturesque, and as economical as it is luxurious.

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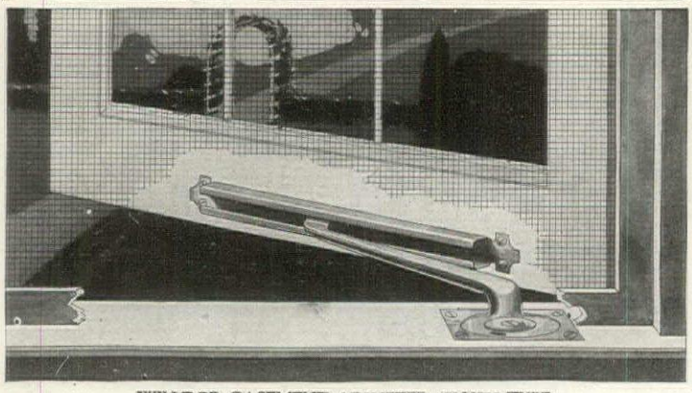

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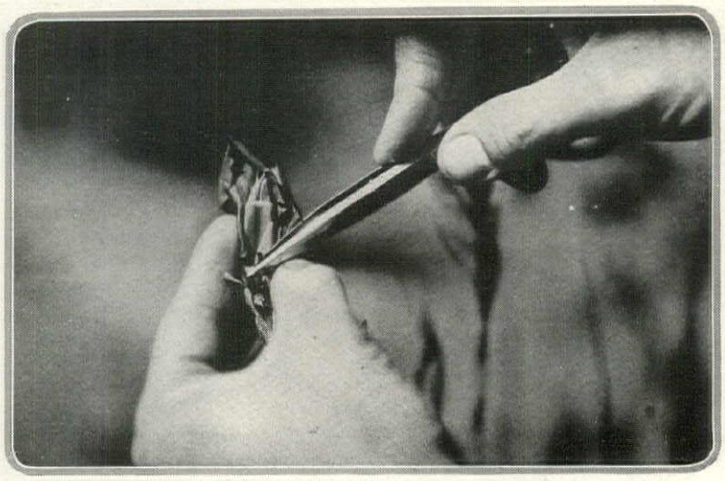


In creating new iris the hybridizer plucks with fine pointed pincers the stamens of the blossoms selected for seed parents

Flowers of the Rainbow

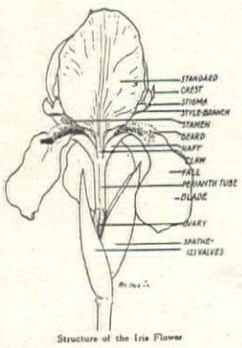
(*Continued from page* 88)

their existence to the fact that I have since transplanted them. This persistent belief among the uninitiated that the iris is semi-aquatic is probably due to the fact that the native wild iris, *I. versicolor*, really is a semi-aquatic, and thrives in swampy meadows. This particular species, however, and the English, *I. Pseudacorus*, both Apogons, are perhaps the only irises that can live in water. A few others prefer damp soil, notably the Japanese, and these can stand actual water in summer; but most of the others, including the great army of bearded irises, demand dry soil and full sunshine.

One is usually warned against the use of manure as a fertilizer, and to bring manure into actual contact with the rhizomes is said to be fatal. Bone meal, dug in around the roots, is always recommended. The fear of manure is perhaps somewhat exaggerated for I have used it successfully in my own garden, as a top dressing, later dug in. A dressing of lime is a necessity for success with bearded irises, but strangely enough, the Apogons must never be given lime.

Irises have some insect enemies but not so many as do some other garden plants. Tent caterpillars occasionally destroy a few flower buds, while the iris borer is a more formidable foe. This pest, the larva of a moth, enters the flower stalk, which soon shows by its withering that the borer is within, and works downward. He may enter the root and destroy it. Keeping the beds cleanly cultivated and free from rubbish is the remedy prescribed for the borer. It is obviously also necessary to kill the individual borers wherever found, to prevent their reaching the root. Cut worms also occasionally do damage.

Usually more serious than insect pests is the root rot disease which reduces the normally firm, brittle rhizomes to the consistency of custard. I first made its acquaintance several years ago when I received a large consignment of roots and discovered they were all affected. I cut away the rotted portions and soaked the remainder for an hour in water tinged pink with potassium permanganate. The treated rhizomes gave a perfectly normal crop of flowers. Dusting the roots with powdered sulphur after the diseased portion has been cut away is also recommended, and Mr. E. B. Williamson recommends scraping away the diseased portion without removing the plant and filling in the cavity with powdered gypsum. This method has proved successful with him and has the obvious advantage over other methods that it leaves the plant undisturbed.



The structure of the iris flower. Courtesy of the American Iris Society

Nine-tenths of the irises under cultivation in American gardens are Pogoniris, the tall bearded irises. The American Iris Society finds that more than 2500 named varieties have been offered for sale in this country since American seedsmen have sold the plant, and it is thought that 1300 of these are still advertised. A recent balloting by members of the society resulted in a selection of but 750 of these as worthy of any consideration at all, and of these not more than 100 scored more than 80 on a scale of 100. Hereafter dealers can hardly afford to fail to publish in their catalogues the society's rating for each variety offered for sale, as the peony dealers are already doing. With this rating as a guide the beginner may make his selections with a good deal of confidence.

The tall bearded irises may be considered in two groups, first the novelties, introduced within the last five or six years; and second, the standard varieties, introduced prior to that period. The former are, of course, much higher in price, but as the work of the plant breeders goes on constantly, and is yearly more intelligently conducted, the newer irises can, in general, be counted on to be better than most of those now existing, and each year will see many now standard varieties discarded for manifestly improved forms. It will be gratifying to the possibly slender pursed novice to know that a high priced iris, if it is really good, will not remain high priced, or excessively so, for any very lengthy period. This is due to the fact that irises are propagated by root division, and if the plant is a reasonably rapid grower the stock will multiply rapidly enough to permit price reduction. if it does not, the variety is, obviously, not completely good. It is certainly a poor grower, and such a variety will in all probability soon be replaced by another equally valuable as a flower and improved as to annual growth. The constantly growing demand for all the better irises is, however, another factor which tends to keep prices high in spite of rapidly multiplying stocks.

Pogoniris are often ar-

(*Continued on page* 92)

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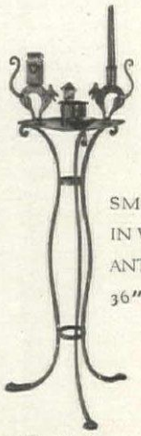

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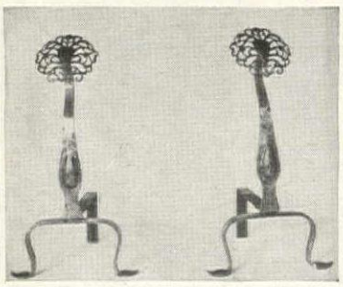

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House & Garden Shopping Service
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Alcove with interesting decorated ceiling and old English revolving bookstand and two armchairs covered in old English signed needlework with dark red background . . . Part of a Living Room decorated and furnished by Miss Gheen, Inc.

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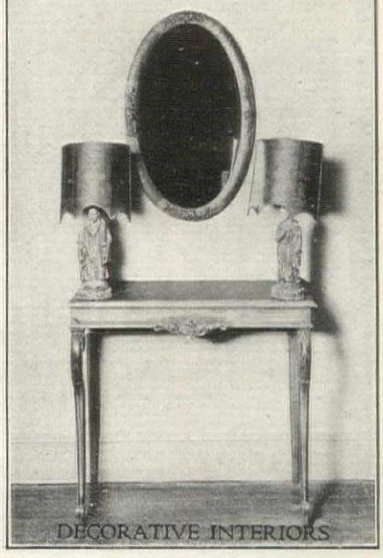

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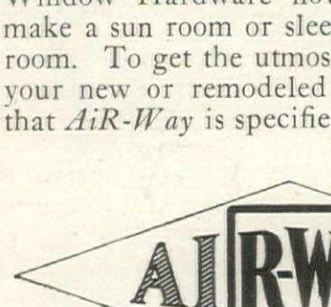
If you intend to build a new home or remodel the old one, you should make it a point to investigate the numerous advantages of *AiR-Way*.



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Manufacturers of "Slidelite"—the last word in garage door hardware

Flowers of the Rainbow

(*Continued on page* 90)

ranged in subdivisions according to color, and as these section names occur frequently in catalogues some explanation is called for. These sections and some of their outstanding characteristics, follow:

Germanica: May flowering, blue and purple flowers.

Pallida: Wide foliage, maximum height, the flowers in blues, purples, lavenders and pinks.

Variegata: Standards always yellow. Falls of various colors, including yellow Amoena: Standards white. Falls

Amoena: Standards white: Falls of various colors.

Neglecta: Standards and falls, lavender to purple.

Plicata or Aphylla: Petals white with colored borders.

Squalens: Standards copper to fawn. Falls of various colors.

There are many varieties which can hardly be assigned to any of these sections.

It would be very difficult to give a list of the ten best standard bearded irises, probably quite impossible, but for the beginner's guidance the following list may be of value. It contains one or two of the best in each of the principal sections.

Germanica. *Kochii,* a rich deep purple, 2′ in height, very early.

Pallida. *Pallida dalmatica.* This is a tall silvery lavender, self-colored flower. A variety of it, *Princess Beatrice,* is ranked as the best standard iris in America. There can be few flowers in the world more beautiful than this in form, texture and color. *Lord of June,* lavender blue, 3½′, and *Juniata,* of similar color and height. *Queen of May,* 2½′, pink.

Variegata. *Loreley,* standards pale yellow, falls purple with pale yellow border. Very effective in the garden. *Maori King,* standards bright yellow; falls crimson, yellow bordered. *Aurea,* standards and falls both bright yellow. All these are from 2′ to 2½′ high.

Amoena. *Rhein Nixe,* blue white standards with pansy violet falls, 40″ tall. *Thorbeck,* 2′, violet blue velvet falls. *Wyomissing,* standards tinged pink; falls deeper pink lightening at edges.

Neglecta. Standards violet, falls darker; 32″. *Archeveque,* standards violet, falls purple; 27″.

Plicata. Madame Chereau, white bordered with lavender; 3′. Introduced in 1844, this is still one of the best. *Ma Mie,* violet margins, height 3′.

Squalens. *Prosper Laugier,* standards bronze red, falls velvet red purple; 32″. *Jaquesiana,* introduced in 1840. Standards coppery crimson, and the falls a brown red. 3′.

The constantly increasing interest in hybridizing makes it certain that most of the standard irises are, in the comparatively near future, doomed to be driven out by the newer and better varieties. There are hosts of these novelties now offered for sale and already establishing themselves, but it takes time to achieve the general introduction of a new iris, because until stock is plentiful, prices are too high for the average purchaser.

The best of the newer irises relatively few growers have seen, and it is in consequence with some hesitation that any of them are here named. The following are, however a few of those receiving the highest commendation from those fortunate enough to own them:

Lent A. Williamson, violet and purple; frequently rated the finest iris ever produced in America if not in the world.

Ambassadeur, red violet.

Ballerine, a fragrant, blue iris.

Dominion, standards bluish violet, falls indigo purple velvet. The most famous iris produced in England. Also a competitor for worldwide first honor

Souvenir de Madame Gaudichau, dee purple.

Magnifica, standards blue, falls reddis violet. A French production fame for its size. Blossoms 6″ in heigh

Queen Caterina, pale lavender violet.

Phyllis Bliss, pale rosy lavender.

The iris is propagated by breaking th rhizomes into several pieces and plan ing these just beneath the surface of th soil, late in summer. Irises may also b grown from seed, though many varieti are sterile and produce no seed. A present day irises are of very mixed or gin, it follows, when they still reta the power to produce fertile seed, th this seed will, in turn, produce plan which may reveal any trait of any a cestral plant, or any combination of su traits. It is from this situation that th joys of seedling raising arise, for he wh plants iris seed experiences at once th thrills of both gardening and gamblin Anything may happen, but interest greatest when the seeds are not the r sult of chance insect fertilization, but the deliberate hand crossing of tw prominent varieties.

The usual procedure of the hybr dizer is to pluck with fine pointed pi cers the stamens of the blossoms select for seed parents, while these flowers a still in bud. This results in a rumpl flower, but one which can not fertili itself. Bags of white muslin are ti over each of these mutilated buds.

We will suppose, for sake of illu tration, that the seed parent selected a purple iris which is known to produ seed. When the blossoms are w opened within their insect excludi muslin bags, the hybridizer gathers st mens from the plant he has selected f pollen parent. We will assume that th is a yellow iris. He transfers the poll from these yellow iris stamens to t stigmas of the purple stamenless blo soms and again ties on the protecti bags. To accomplish this pollen transf he may use a camel's hair brush, or sim ply rub the anther of the stamen on t stigma. Bags may be removed as so as blossoming is over and the seed fro the resultant pods is planted in the fa This seed will ordinarily germinate t following spring, and the plants usual blossom the spring after that. In t case under consideration these flowe may be expected in all possible combin tions of yellow and purple, togeth with other unpredictable colors deriv from unknown ancestors of both parent

It is in this way that the producers France, England and America are brin ing forth each season the new irises de tined to drive out the present standa varieties. Each hybridizer, and in the days everyone has his seedling be hopes to make a great discovery. T greatest of all hybridizing stories is th of Mr. E. B. Williamson of Bluffton, I diana, who had a row of *Amas* bearin about 500 blossoms. Mr. Williamso applied pollen to every one of these 5 flowers and was rewarded with but single seed. It was this lone seed, how ever, which produced the famous *Le A. Williamson.*

The novice hybridizer must bear mind several important facts. Man irises, for example, are sterile and w give no seed, and others which w produce seed under cross fertilizatio produce nothing but sterile polle Many seeds themselves are sterile, an many which are fertile will not germ nate the first year. There is one r corded case of an iris seed that delaye 18 years before germinating! It necessary to plant iris seed in the fa as the winter freezing is essential germination. The seeds may be plante in rows like sweet pea seed, and the litt sturdy seedlings are at once identifiab from the accompanying grass and wee

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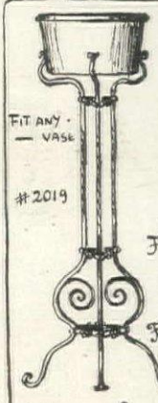

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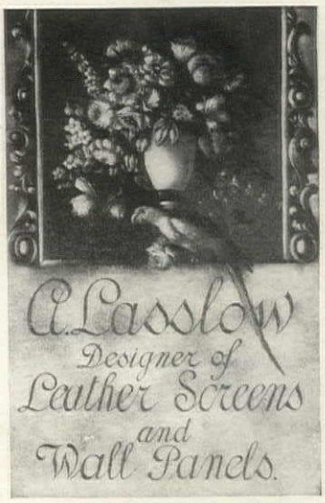

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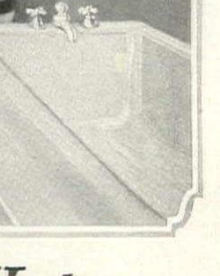

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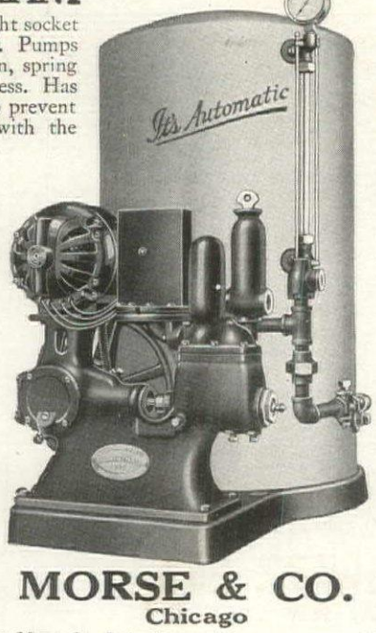

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32A

The Eternal Kitchen

(Continued from page 33)

... with its red tiled floor has determined the kitchen's character—a plain red oilcloth on table tops, red tiled floor, red gingham in cupboard doors, everything as in an English cottage.

As kitchens become more and more convenient to the hand, more and more laboratory-like, we are apt to lose sight of the old charms, and overstress shining white porcelain and metalic efficiency. There is, of necessity, so much shining metal and enamel that such colors as we bring into the kitchen may be strong ones. There is a certain amount of color always established—the white of the tiles or enamel; the black of the stove and heavier pots and pans; the glitter of bright aluminum and nickel; the occasional strong crude spot of copper; and the terra-cotta of brick and earthenware. The most successful colors to add to these are fresh pure ones. Red check gingham seems to have the same affinity for a kitchen that red geraniums have. Blue, a good coarse washable blue, is equally friendly. Green is very agreeable and too rarely used. There is a green linoleum made in imitation of green marble that is cool and clean looking. Orange and lemon yellow are delightful.

Trying to make a kitchen too pretty may easily become a silly and absurd performance, but if decoration meets the requirements of cleanliness and has a certain relation to the crude shapes of pots and pans and such, I see no reason why we should not indulge our taste for modern art here. One of my friends who has fallen a victim to the delights of the Russian peasant scheme of decoration of the Chauve-Souris has established a modernist bee hive in his apple orchard, because he has no opportunity for that particular sort of taste in his Georgian house. He has a row of bee hives painted in vivid colors—green and red yellow and violet and pink and blue and orange—and it is a sudden and amusing joy to the eye. The gay and innocent color of the Chauve-Souris is applicable to the decoration of the kitchen, whereas more sophisticated decoration is not, because there is no possible careful scheme among kitchen furnishings. Therefore, brilliant color is desirable.

In a Long Island house built in the Italian style the kitchen is one of the most interesting rooms in the house. The floor is of linoleum blocks, huge black squares separated by gray lines. The walls and ceiling are washed with lemon yellow, and the trim is stained a dark Italian walnut. We had a pair of old Venetian kitchen cupboards, yellow glazed to a faded tone, painted with baskets spilling over with turnips and carrorts and such, which gave the kitchen so fine an air we had to search for other Italian things which would also be sensible as well as beautiful. A working table was necessary, so we bought a slab of yellow marble and placed it under the large window, supporting it by a pair of wrought iron brackets. This kitchen console is quite as useful as a white enamel table, and very decorative as well. Curtains were made of a heavy washable orange linen, and the kitchen table has a set of cloths and napkins of the same linen for intimate breakfasts.

Another kitchen equally amusing is in the little French lodge house of a lady who has fastidious requirements. This kitchen has a floor of real red tiles, true to the French in color, whitewashed walls, and a light green trim. A reproduction of an old Breton cupboard in oak has the place of honor. An ordinary drop-leaf table of no period, several Breton oak chairs with rush seats, a lot of Brittany peasant china and red and white striped linen curtains emphasize the French note of the room. I must not forget the orde rows of little brown earthenware po so reminiscent of thick cream, that used for tea and coffee and such, or long shelf. These squatty little p are embellished with labels adap from the designs of the Brittany chi and lettered according to the conte Under the pot shelf, which is gre there is a smart little ruffle of red white striped linen that can be hool on and off easily.

My own kitchen in my New Y house is to be a mixture of English French—Adam and Directoire, frien periods because they both come fr the classic Italian. This kitchen planned around a lovely old Adam c board, painted light blue, with dee blue lines in its groovings, and wh lines in its panels. The interior of cupboard is painted an extraordin bright pink, and my collection of b and white glass is lovely in its can colored setting. The walls and trim this kitchen are light blue, enameled the quality of lacquer. The floor is a plain black linoleum waxed to sh like marble, and the curtains are pink—very pink chambray, with w ruffles. These ruffles are of coa lace, embroidered with pink and b cotton threads, imitating the Russ peasant lace. The two long Fre windows open into a tiny yard call it a "garden" in New York) closed by a high boarded fence. T fence I purpose to have painted fr that joyous design by Rousseau, " Farceurs," a mass of tropical gre leaved plants and trees with two m keys beaming at you from among f tastic branches. The painted branch the brick pavement, and a wide awn of dark green will make this little y an open air breakfast room. It will furnished with iron table and chairs

The average American kitchen small, and therefore, must be comp and ship-shape. A small kitchen m have washable walls, although a la room, with plenty of windows, m have its walls papered. In Falls V lage, Connecticut, there is a refreshi kitchen in a remodeled farmhou Several doors and windows supply a quate air, so the walls, which are co ered with a large green and white latt paper, are immaculate after seve years use. The doors and shelves a tables are painted bright green, a the floor is covered with a plain da green linoleum. The doors here ha long full curtains of black mosqu netting, which keep flies out, and gi the coolest effect you can imagine.

A fresh and convenient apartme kitchen is shown in one of the illust tions. Here the space is so precious th every bit of wall space is requir for provisions. This little kitchen shining white paint or shining bla metal, and navy blue and white chi and linen. The sash curtains are bl and white check gingham. The spi pots and headboxes are blue and whi everything is of the simplest, but t cool impression is far from ordinary.

One of the finest rooms I know an where, is the kitchen in a remodel American house, beautiful white pane ing, large flagstones making a floo whitewashed ceiling and very delica white beams crossed by three gre supporting oak ones—a deep chimne place, with oak settees under the hoo and a checked gingham curtain pleat under the mantel shelf. Geraniums the window sill. A drop leaf table the center of the room with two whee back chairs. A great dresser of dea with cups and saucers and plates sprea out, and great copper pots beneath i A grandfather clock between door an fireplace. What a kitchen to sit sti and dream in.

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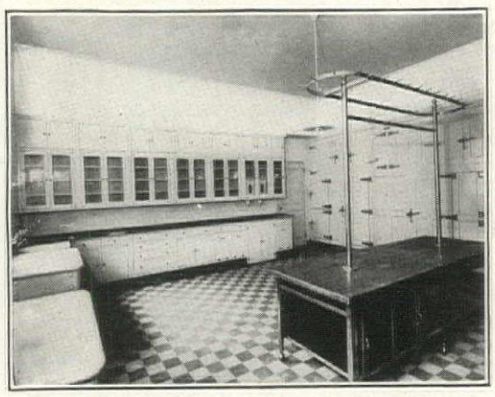

Showing a corner of the kitchen in the ZEIGLER residence, New York City. White House Sectional Steel Units were installed throughout the entire service portion of the house. (Sterner & Wolfe, Architects.)

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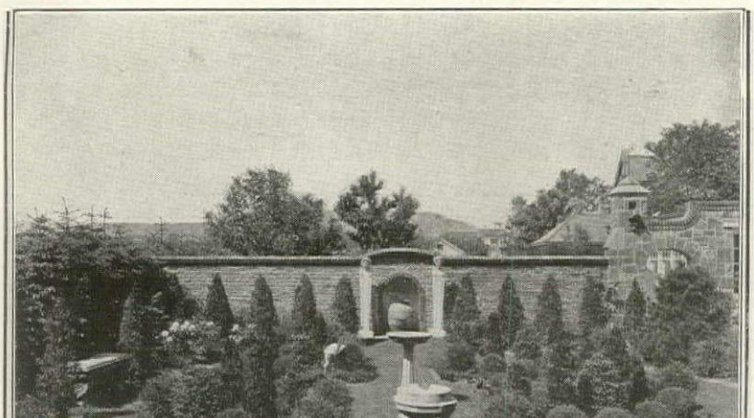

"Little Home", Ferd. Von Beren
New Haven, Conn.

Plant Evergreens This Fall

Fall is an ideal time for setting out Evergreens. In the photograph of the garden above, arbor vitae, dwarf pines, hemlocks, rhododendrons and spruce serve as a delight to the eye during hot days of summer, or when winter's white mantle falls o'er the landscape.

Various types of evergreens are suitable either in a formal garden, or as sentinels posted at the entrance of a drive or walk, as a foundation planting, or as single specimens on a broad lawn. We can tell you which varieties fill your horticultural need best.

And while planting shrubs this autumn, add a few beautiful varieties of roses to your garden. Fruit trees, both dwarf and standard, and hedge plants, can also be planted to advantage at this season.

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August Emphasizes Cool Shower Baths

(*Continued from page* 65)

work. It is sometimes a three-chambered valve with places marked for hot and cold water. The graduation of hot and cold is controlled by a plunge so arranged that you can set it to all degrees of temperature from hot to cold, to no water at all. The volume adjuster too, is a great convenience.

When building a recess for the shower a cabinet can be placed in the wall, taking up no bathroom space whatever, thus leaving the bathroom clear and free even if small. A door or sheet here saves the room from splashing.

Many people crave the luxury of the shower where there is no space; for such there are installations which involve no extra "fussing" or demoliting of the bathroom. This is a device which fastens to the faucet (one that ejects hot and cold out of the same vent is most desirable) and is attached to the shower head by rubber woven cord and seamless tubing. Shower head and sheeting of finest quality are available for such an installation.

Shower heads can be placed in the ceiling or on the side wall. The first is a head wetter, the second is set at such an angle that it can be used whilst leaving the head dry. Some people use douche, needle sprays on the three sides of the cabinet and a shower head above for a very stimulating type of shower bath. There are various types of sprays and water flows to suit these tastes.

In some installations nothing but the valves and nameplates (made of nickel, silver, gold or porcelain) show. In others all the pipes show. One shower installation shows a battery of vertical pipes, the pipes perforated their entire length and a thermostatic device regulating heat and volume.

Though open plumbing openly arrived at is a good scheme, the recessed closet with pipes is also good. Here the pipes do not show, yet their doings are easily reported. However when a good firm installs the shower with the fixtures cavity re-packed from the outside, the hidden plumbing is a sa venture.

The soap dish and sponge rack are t only accessories needed in the show bath—outside you can hang your towe Where the floor of receptor is slippe a rubber mat or something equally stable should be used. Some mats con with suction cups, so that it is impo sible for the mat to slide. These ca be had in various sizes and shapes.

A mat directly outside the shower a necessity, for you are wet-footed an may slip on the bathroom floor unle the non-skid device is surely in place.

If you are traveling in by-ways the is a brush device with shower valve which enables you to carry your show with you. Use it in connection with faucet and an ordinary water basin, an be refreshed.

A few final words of caution, to remembered when you are planning install a shower:

1. Automatic mixers and thermosta are more or less dependable accordi to the manufacturer. They are gen ine luxuries, but not absolutely nece sary.

2. The valves of the thermost should be near the entrance of the ca inet, so that the arms or shoulders ne not be showered until the water is t desired temperature.

3. If the piping is done well, you ca temper your hot and cold water usual with little trouble even without ext devices.

4. Remember that you are ofte urged to buy "hifalutin" things whic are sometimes excellent and sometim rubbish. Be careful. Keep the bat rooms simple. Dispense with what dispensable and get what is comfortabl studying economy when possible.

5. Tiled or honed marble floors ha proven wiser than porcelain for recep tors.

6. Before deciding on your showe look at many manufacturers' thin and select the simplest that is well mad and of the best materials.

THE BOOK OF THE DAHLIA

THE AMATEUR'S BOOK OF THE DAHLIA, by Mrs. Charles H. Stout. Doubleday, Page & Company.

The planting and raising of dahlias, to Mrs. Stout, seems no less important than the establishing and developing of nations, and it is for this very reason that her book of the dahlia is so significant a volume. Taking the story of the dahlia so seriously, she has brought together in her charmingly and practically illustrated book, a volume of material of overwhelming interest to the student as well as the lover of this today most popular flower.

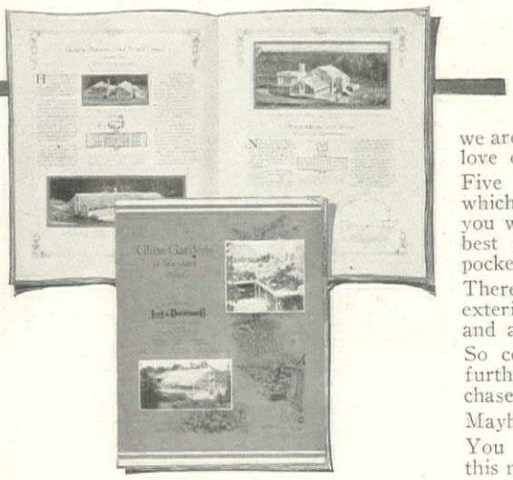
Not only does this book contain comprehensive instruction on the propagation of dahlias, their birth and growth, all the detail of cross-breeding and fertilization, but in addition to these homely details, Mrs. Stout gives a fascinating account of the discovery of the dahlia in Mexico centuries ago. We read that Hernandez was sent as an envoy by Philip II. to "study the plants and animals of New Spain", all because Mexico had produced the dahlia, which had caught the fancy of kings and queens, of gardeners and other royalties.

At the beginning of the 19th century, Mrs. Stout tells us, a perfect craze for dahlias swept over Europe. No garden was complete without it. Every variety of color and combination of colors was undertaken and accomplished. A National Dahlia Society was formed in Great Britain, and enormous sums of money were spent on every novelty

In the course of time naturally th meteoric way of the dahlia brought i back to America and here its succes continued and increased. Of course w have a dahlia society here, and accord ing to Mrs. Stout's wonderful story o the dahlia there are over five thousan varieties to be found in trade catalogues Strangely enough the dahlia does no seem to have grown arrogant with it international triumph. It still consent to grow on mountain slopes, in lowl gardens, near the sea, far north in Eng land and south in America. But tw conditions must always surround dahli culture, fresh air and moisture. Th ideal place is an open, level bit of land with the morning sun, a few trees fo shade, a gentle rise of ground at th back to bring enough but not too muc rain. In fact this sounds like an idea set for a charming cottage where hu man beings could flourish as well a dahlias.

A summary of Mrs. Stout's book would really make an interesting article in itself. And with all its importance to dahlia lovers, it is no easy matter to bring it down to the space allowed in a mere book review. In the introduction to the book of dahlias, we are told that if dahlia culture in America continues to increase in the future, we shall have a place in the world of horticulture as the propagator of a race of magnificent flowers.

Of Special Interest To You Would-Be Greenhouse Possessors



WITH greenhouses as with autos and most other things, there are a certain few that are favorites.

Year after year those same favorites have continued to be favorites.

Such being the case, then, there must be certain very logical reasons for it. Reasons that will appeal to you quite as they have to others.

Appreciating such, it's a wonder we hadn't thought long ago to bring these favorite greenhouses together and make a special little catalog of them.

However, we have done it now.

Done it in a most attractive way that we are sure will appeal to you and your love of flowers and growing things.

Five favorites are shown, among which unless we are greatly mistaken, you will find just the greenhouse that best suits your needs and fits your pocketbook.

There are plenty of photos of both exteriors and interiors, besides plans and ample description.

So complete is it, that without any further ado, houses have been purchased directly from it.

Mayhap you will do the same.

You are most welcome to a copy of this new Glass Garden Catalog.

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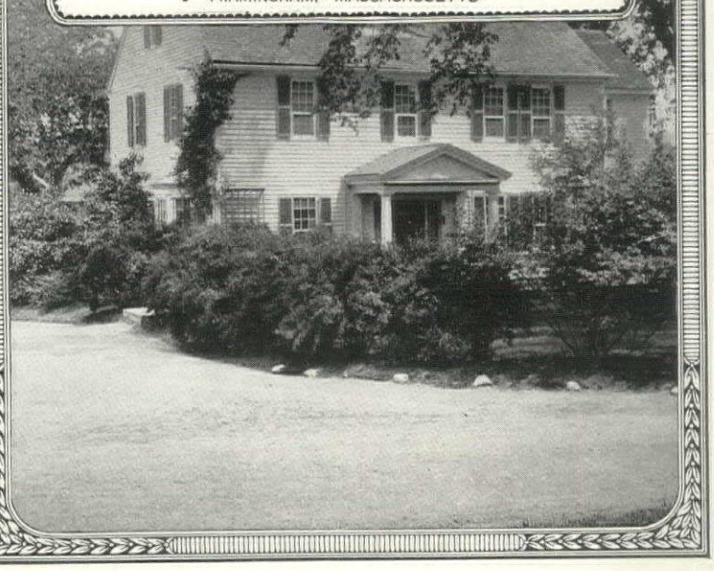
WYMAN'S
Framingham Nurseries
FRAMINGHAM, MASSACHUSETTS



August Is Evergreen Month

Evergreens may be planted almost any month in the year, but they seem to grow better when they're moved in August, after the strong spring growth has been completed. They are able to establish roots before cold weather sets in, and so survive the winter with health unimpaired. Your only care need be to see that they get plenty of water; no other attention is required.

Plant generously, so that ten years from now you will avoid regrets. Many of our Evergreens are large enough to give immediate service as screens and hedges; the White Pines and Hemlocks are especially well adapted to this use because of their form of growth.

Carload Lots or Less

The trees in this list can be supplied in large quantities. You'll find it advantageous to obtain a number at a time; the finished effect is much better and the planting is easily accomplished.

	Size	Each	Per 10
White Fir	2–3′	$2.50	$22.50
White Fir	3–4′	4.00	35.00
White Fir	6′	10.00	
White Fir	8–10′	25.00	
Nikko Fir (Japanese)	3–4′	4.00	35.00
Nikko Fir	5–6′	6.00	50.00
	8–10′	25.00	
Japanese Cypress, green, golden & blue	1′	2.00	17.50
	2′	3.00	25.00
	2½′	4.00	35.00
Colorado Blue Spruce	8-9′	40.00	
Douglas Spruce	6–8′	15.00	
American Hemlock	3–4′	3.00	25.00
American Hemlock	4–5′	5.00	45.00
Japanese Hemlock	2–2½′	3.00	25.00
Japanese Hemlock	3–4′	5.00	40.00
Austrian Pine	6–7′	20.00	175.00
Jack Pine	8-10′	15.00	125.00
Mugho Pine	1x1′	2.00	17.50
Red Pine	4–5′	5.00	45.00
Red Pine	6′	20.00	175.00
Scotch Pine	3–4′	3.00	25.00
Scotch Pine	6–8′	10.00	90.00
Scotch Pine	8–10′	25.00	225.00
White Pine	4–5′	3.00	25.00
White Pine	6–8′	10.00	95.00
White Pine	8–10′	15.00	125.00
White Pine	16–18′	45.00	
Japanese Yew, upright	5–6′	25.00	
Japanese Yew, flat form	1½x2′	6.00	50.00
	2x3′	12.00	
	2x4′	18.00	
Spreading Yew	1x2½–3′	8.00	70.00

You Can Buy Shade

Nice big trees that will give immediate shade are obtainable at Hicks Nurseries; Pin Oaks, and Chestnut Oaks that are 20 feet high; Maples that are 26 feet high, with a limb spread almost as great; Lindens that are equally well developed. They are guaranteed to grow and give satisfaction or we'll replace them free. Come to the nursery and see them, or send for our catalog.

Hicks Nurseries

Box H, Westbury, Long Island, New York

Lovely Wild Flowers of the Pacific Coast

Mariposa Tulips, Floral Firecrackers, Camassias, and Fritillarias are only a few of those which have been splendidly successful in Eastern gardens. To give you a "taste" of the garden novelties described in my book of *California's Bulbs and Plants,* I will send postpaid 100 fine Erythroniums (20 each of 5 sorts) for $2.50 if House & Garden is mentioned. The catalog will be sent free on request, ask for catalog "C".

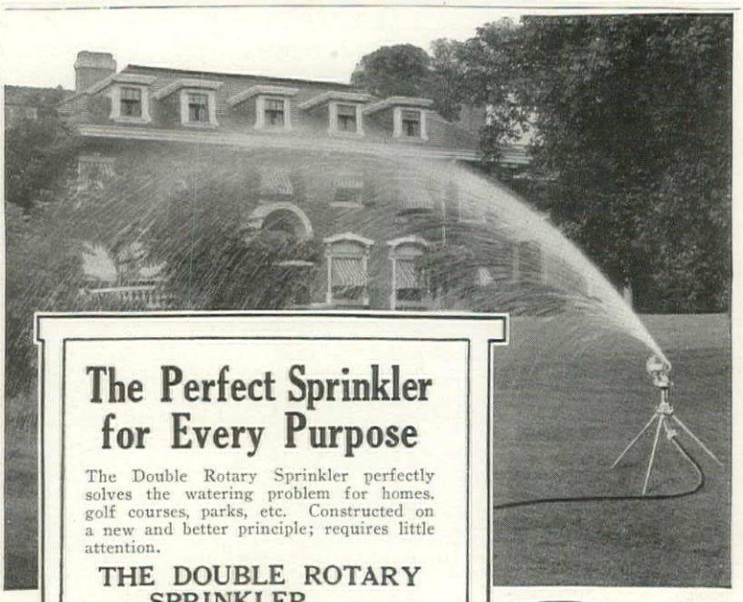
My Perennial Plants have been gathered from all corners of the earth; a representative sample collection will be sent postpaid for $2.50, containing

2 Campanula Grosekii
2 Dianthus deltoides, Brilliant
1 Eryngium amthystinum
1 Gaura Lindheimerii
1 Gypsophila autifolia
1 Heuchera micrantha
2 Mallow Marvel
2 Salvia azurea grandiflora
2 Delphinium Hybridum (the very finest strain)

My catalog of *Perennial Plants* gives information on plant culture that is not found elsewhere. Send for catalog D if you want a copy.

Carl Purdy

Box 105, Ukiah, California



The Perfect Sprinkler for Every Purpose

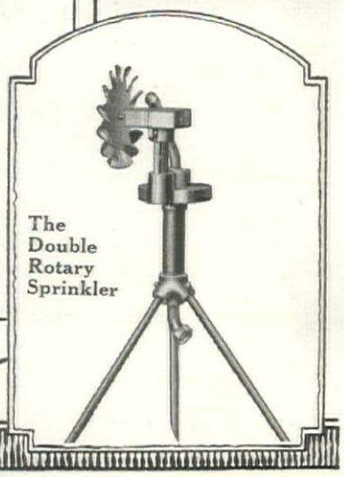
The Double Rotary Sprinkler perfectly solves the watering problem for homes, golf courses, parks, etc. Constructed on a new and better principle; requires little attention.

THE DOUBLE ROTARY SPRINKLER

Sprinkles the natural way, "like a gentle shower". Simply and durably constructed; all parts interchangeable. Approved by noted authorities. Can be regulated to cover a radius of 15 to 80 feet, according to pressure.

Price $12.50 anywhere East of the Rockies. Order direct from this ad or write for full information. Sold on a Guarantee of Satisfaction or Your Money Refunded.

THE DOUBLE ROTARY SPRINKLER CO.
1230 Coca Cola Bldg. Kansas City, Mo.



The Double Rotary Sprinkler

Beckert's Bulbs

A new collection of rare daffodils

BECKERT'S 1922 direct i portations include a m pleasing variety of new daffod of striking beauty. For excl siveness and dainty elegance, t following four sorts are especia notable:

1. *Helios* (New Poetaz Hybrids). Crea yellow perianth and frilled orange-yell cup. Flowers in clusters. (Can be gro in pebbles and water). First-size bul doz. 90c; 50 for $3.50.

2. *Lady Margaret Boscowan* (Incompa bilis). Unusually large, broad roun perianth of purest white; flaring gol trumpet. Doz. $6.25; 50 for $24.00.

3. *Lord Kitchener* (Leedsii). Snow-wh perianth; cup cream colored, attractiv frilled. Large, substantial flowers. D $7.25; 50 for $28.00.

4. *Weardale Perfection.* A giant Bicolor outstanding merit, but still very ra Large and broad pure white perianth. Lo yellow trumpet, beautifully fluted. D $2.85; 50 for $11.00.

ASSORTMENTS

One bulb of each (4) . . $1.65
One doz. of each (48) . 17.00
50 bulbs of each (200) . 65.00

By express or mail prepaid

Beckert's Seed Stor

Dept. H
N. S. Pittsburgh, Pa.

A Mark of Distinction

A Callahan Sectional Greenhouse brings to its owner many things — all-year 'round flowers and out-of-season delicacies for the winter table, of course. But more than that, there is a certain prestige and distinction that accompanies the ownership of such an outdoor conservatory.

Callahan Sectional Greenhouses

NEW LOW PRICES

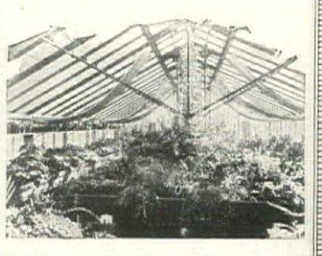
are designed especially for city residences and suburban homes. The size and price varies, but the quality never changes. At the new low prices you can now have one for as low as $300.

Callahan Greenhouses are built in completely finished unit sections and shipped ready to assemble. Any handy man can quickly and easily bolt the sections together.

Let us send you The Greenhouse Book — it gives full details.

T. J. CALLAHAN CO.
918 S. Perry St. Dayton, Ohio

Also manufacturers of larger Greenhouses and Ventilating Apparatus for commercial growers. If interested, ask for our Commercial Catalog.



Pot-grown Strawberry Plants

DREER'S

Mid-Summer Catalogue

offers a choice list of Strawberries, including the best ever-bearing sorts, and gives full directions for planting so that you will raise a full crop of Strawberries next year.

It also offers a select list of Celery Plants, Seasonable Vegetable, Flower and Farm Seeds for Summer sowing. Garden Implements and Tools, Fertilizers and Insecticides.

Write for a free copy today and kindly mention this publication.

HENRY A. DREER

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Philadelphia, Pa.

For Better Gardens—Perfect Flowers

Right now there's a very destructive foe in your garden, on shrubs and flowers—it's Aphis. It attacks leaves and stems.

You can kill Aphis, Thrip, Leaf Hopper and similar sap-sucking insect-pests on trees, shrubs, vines, vegetables, and flowers by spraying them with "BLACK LEAF 40" (nicotine sulphate).

Bottle, making about 6 gallons of spray 35c. Order it through your dealer in ample time for your needs.

Tobacco By-Products & Chemical Corp.
Incorporated
Louisville, Ky.

Spray "Black Leaf 40"

40% Nicotine

Kills Aphis

The New Brand Peony: Victory Chateau Thierry

The Brand Peony Farms

The largest plant breeding establishment in the world that is devoted to the originating of new varieties of the Peony.

Last year the members of the American Peony Society voted upon the comparative merits of all the good named peonies of the world. According to this vote where a flower received not less than 20 votes there were 22 varieties that received a vote of 90 or better.

Of these 22 world's best Peonies 4 are

BRAND VARIETIES

This year, at the great **London Show,** the American Peony Societies first great **International Show** held at London, Ontario, Canada. In a large class we showed 9 different **New Brand Seedlings** and upon these 9 entries we were given **Three Awards of Special Merit.** The only awards made in the Seedling Class at this show. These awards were made by Judges Fewks, Farr and Norton.

Next year we will have blooming on our grounds over Eighteen Thousand different seedlings from carefully selected seed, which will bloom then for the first time, together with some Twenty different selected new seedlings to bloom in our show beds that are as fine as anything we showed at London.

If you wish good stock grown in Minnesota's Virgin Soil in such superb Brand Varieties as Brands Magnificent, Charles McKellip, Chestine Gowdy, E. B. Browning, Frances Willard, Judge Berry, Longfellow, Lora Deyheimer, Mary Brand, Richard Carvel and Martha Bulloch; or if you want any others of the world's very best peonies

Send 25c for our New 1922 Peony Catalogue. This catalogue is compiled with the greatest care and is **Virtually a Peony Manual.** It tells you everything you may wish to know of the care and different varieties of the Peony. It gives you advice based upon a lifetime spent with this one flower. The 25c will be credited against your first order amounting to two dollars or more.

Old customers will be mailed the catalogue free. New Price List free.

BRAND PEONY FARMS

FARIBAULT MINNESOTA

Peonies *and* Iris

OUR aristocrats of spring flowers—the PEONY and the IRIS—have been for a third of a century under the unceasing, loving and specialized care of the Petersons, father and son. Peterson's Peonies and Iris are in a class by themselves—strong, hardy and vigorous. Noted for their brilliant hue, coloring and fragrance. Where intelligent selections are made a gorgeous, artistic effect is produced by either Iris or Peonies.

PETERSON'S
Master List of Peonies

We have concentrated our efforts on a select number of standardized varieties best known to and in demand by the peony fancier—quality varieties recognized as the sure-to-bloom, large flowering kind, with well developed root and eye system. Peonies are easy to grow when properly planted at the right time and in the right soil. Success with the Peterson peony in every variety listed is assured if planting directions are followed. Our judgment as to the most desirable varieties has been recently confirmed by the rating ballot of the Peony Society, all of which are explained in thorough and comprehensive detail in the Peterson book. It is handsomely illustrated, contains a fund of valuable information and every peony lover should have it. It's free for the asking. Several valuable specimens not yet rated are also included. You see we keep in advance, constantly presenting something new, when we find the merited article in the form of a new peony.

PETERSON'S
Master List of Iris

Will assist you in a selection of these remarkable flowers, classifying, as they do, colors, seasonable blooming period and fully describing each kind and variety. We offer in addition to the varieties yielding the highest ballot in Iris some as yet not generally known. This is true of both our Peony and Iris Master List Selections.

Peterson's Unique Guarantee as applied to both Peonies and Iris states emphatically "We will replace with three any plant blooming not true to description."

Iris shipped after July 1st; Peonies after September 1st. Orders for one-eye peony divisions must be received before October 1st. Peterson's Master List of both Peonies and Iris are a part of the Peterson book in broadside form, making it easy to select intelligently. Write for this book. It contains helpful information to flower lovers—it's different.

PETERSON NURSERY
30 N. La Salle St., Chicago, Ill.

Your Last Chance

To get these Extraordinary Bargains in Quality Bulbs at Import Prices. Don't fall into the error of supposing that Bulbs are just Bulbs! There is a vast difference,—and the results show. Get these superior top-notch-quality Bulbs at the price of the ordinary kind! An advance order means a very considerable saving!

Remarkable Values in Bulbs for Outdoor Planting

*100	Darwin Tulips, finest assortment	$4.00
*100	Breeder ("Art") Tulips, finest assortment	4.50
100	Single Early Tulips, finest assortment	3.00
100	Double Early Tulips, finest assortment	3.50
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100	Hyacinths, Red, White, Blue or assorted	6.00
100	Daffodils, Double Varieties	6.00
100	Daffodils, Large Trumpets (Jonquils)	5.50
100	Poets Narcissi	3.50
100	Crocus, Finest Assorted	1.50
	Total value	$42.00

Special Offer for Above Collection of 1,000 Choicest Bulbs.... $38.00 (or 500 at $20.00)

Delivered FREE within 300 miles (beyond, add $1.00)

Delivery is not guaranteed, nor will these prices hold good if your order is not received in August. Bulbs delivered to you as soon as they arrive from Holland in September. (Special 5% discount if you send cash with order.)

Our "Bulb Book" free with every order

To avoid disappointment, please order immediately!

*Bloom in May and June. All the rest bloom in April and May—the Crocus earliest of all, as soon as the snow melts.

Schling's Bulbs

26 West 59th Street
New York

Now that August is Here

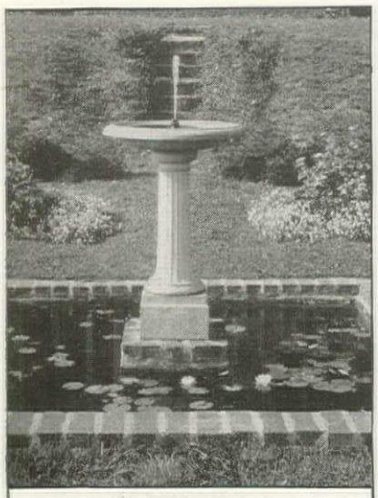
let us remind you that you can transplant EVERGREENS safely now.

We have made evergreens one of our specialties for many years and we can furnish healthy, vigorous, well-grown plants that will commence to repay you at once in satisfaction.

Let us also remind you that the latter part of this month and early September are not too early for making PERENNIAL plantings. Are you acquainted with the varieties of these delightful plants that we have to offer?

Whether you are or not, you will probably be interested to receive a copy of our *Handbook of General Information on Trees and Hardy Plants.* This is entirely free and will be gladly sent you if you will ask us for a copy.

The Bay State Nurseries
W. H. WYMAN & SON, *Proprietors*
North Abington, Mass.



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Gives the Essential Touch

A Bird Bath will make a delightful spot in your garden. The beauty of your plants will be enhanced by interesting Vases and Jars. Many attractive designs can be selected from our collection of enduring Terra Cottas, which also includes Benches, Fonts, Sun Dials and other charming decorative pieces for the garden, sun room and home.

Estab. 1810

Kindly send 20c in stamps for catalogue illustrating 300 numbers.

GALLOWAY TERRA COTTA CO.
3218 WALNUT ST. PHILADELPHIA.

PEONIES & IRIS

All the newest European and American introductions

Highest awards by American Peony Society.
Highest awards by American Iris Society.
Movilla plants are unsurpassed for vigor and freedom of bloom.
Descriptive catalog compiled by James Boyd and John C. Wister—30¢. Price list free.

MOVILLA GARDENS
HAVERFORD PENNSYLVANIA

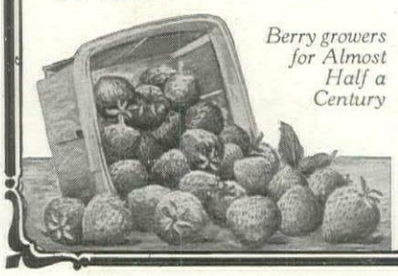
Luscious Strawberries

Fresh from the Picking

THEY add the crowning glory to the home garden plot—the final satisfaction to the perfect meal. Their culture is a pleasure—their flavor a delight.

Pick Your Own from

LOVETT'S POT-GROWN STRAWBERRY PLANTS



Berry growers for Almost Half a Century

Each grown in an individual pot and shipped direct to you from the select stock of America's foremost berry culturists.

An attractive little book, No. 105, tells about the varieties and their culture. Mailed with pleasure on request.

J. T. LOVETT
531 Sycamore Road, Little Silver, N.J.

Beckert's Bulbs

1922

Rare New Darwin Tulips of Unsurpassed Beauty

AMONG our 1922 direct importations, the following new Darwins excel in grace of form, brilliancy and cleanliness of color, and stateliness of growth.

Afterglow. Deep rosy orange with salmon-edged petals; inside deep orange. First and only Darwin running to Breeder tones. 35c each; doz. $3.50; 100 $25.00.

Bleu Aimable. Beautiful pale lavender-blue, white base, bright violet-blue center. Each 10c; doz. 95c; 100 $6.75.

Chant de Cygne (Swan Song). Glowing cerise, shaded rose. One of the finest and most gorgeous Darwins. Each 25c; doz. $2.50; 100 $17.50.

City of Haarlem. Giant flower, intense scarlet, shaded crimson; slaty-blue base and white halo. Each 40c; doz. $4.00; 100 $28.00.

Louise de la Valliere. Clear, delicate rose, starred white. Long oval of exquisite form. For pots and outdoors. Each 30c; doz. $2.75; 100 $19.50.

President Taft. Deep crimson; effective contrast with its dark green foliage. Sturdy grower. Each 25c; doz. $2.50; 100 $17.50.

ASSORTMENTS

One of each (6)	$1.50
Six of each (36)	7.50
25 of each (150)	27.50

By mail or express prepaid, about Oct. 1st.

Catalog Free on Request

Beckert's Seed Store
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GREENHOUSES

keep the summer climate and the beautiful flowers with you twelve months in the year.

Attached to your home, a King house adds an extra room where you can study nature when other gardens are dead, dreary and snow covered. An interesting booklet on greenhouses for private use has been prepared. Send for it to-day.

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Little Tree Farms
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"6 for 10"

Six Splendid Evergreens

of the six hardiest and most popular varieties—Big rooted, vigorous, full of joyous life—How can you spend ten dollars to yield greater satisfaction than to plant these six specimen plants this Fall?

This collection includes—

One Blue Spruce
One Arborvitae
One Prostrate Juniper
One White Spruce
One Erect Juniper
One Douglas Fir

ALL FOR TEN DOLLARS

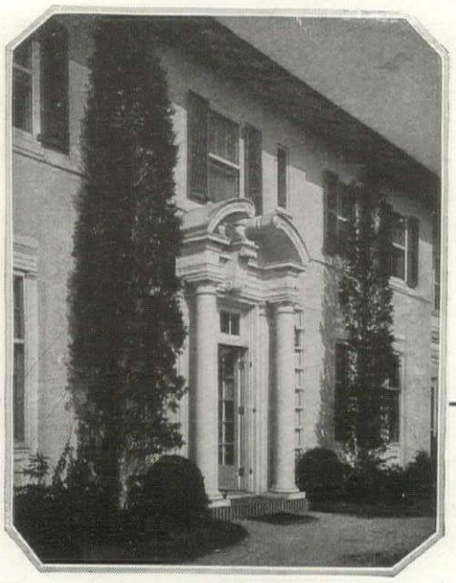
These evergreens range from 3 feet in height to 1½ feet in spread, their roots wrapped in burlap, a ball of native loam around them. The whole shipment carefully crated and delivered to the express at Framingham, Mass., on receipt of your remittance, which must accompany order.

This selection is limited, order promptly.

You will want your copy of this Year Book, full of other offers and many pages of helpful advice. A large, beautiful book, profusely illustrated with color and hundreds of fine photographs. Mailed only on request.

Little Tree Farms

Back Bay K-8 **BOSTON**



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The dignified estate, the delightful place near town, the cozy bungalow, all are advertised in the Real Estate Mart of House & Garden.

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More real estate bargains are being offered now than ever before. We are in constant touch with brokers who specialize in selected localities throughout the country. They can find you what you want if it is obtainable.

Call upon us if we can serve you—there is no charge—the service is for the benefit of our readers.

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House & Garden

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ROSEDALE EVERGREENS

77 Varieties
Sizes; 1 ft. to 25 ft.

MANY landscape architects turn instinctively to us to meet their Evergreen specifications. They have learned to place dependence on the vigor and beauty of our trees. One firm, who lost only three trees out of an order of $8,000, came back last year with another order for nearly the same amount.

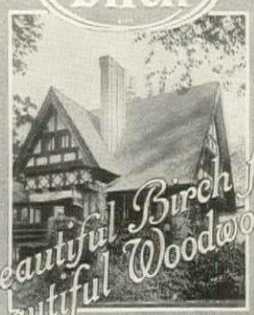
Rosedale Nurseries are also a good place to get both ordinary and extra sizes of Deciduous Trees, Tree and Bush Fruits, Flowering Shrubs, Roses, Peonies and Hardy Perennials.

A trial order will convince you. We shall be pleased to correspond regarding any planting problem. Write for *free* catalog.

Douglas Fir

ROSEDALE NURSERIES
"Outfitters for the Home Grounds"

S. G. HARRIS, Owner
Box H *Tarrytown, N. Y.*



Do you know why **birch** is so widely favored for interior finish and furniture by those who know most about woods and their qualities?

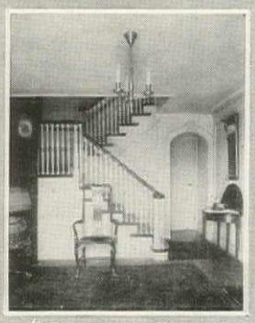
It is mighty well worth your while to know if you are going to invest any money in furniture or in a building.

We couldn't begin to tell you the many reasons for **birch** superiority in this space. But if you will ask us for a copy of the "**birch** book" it will tell you the whole story.

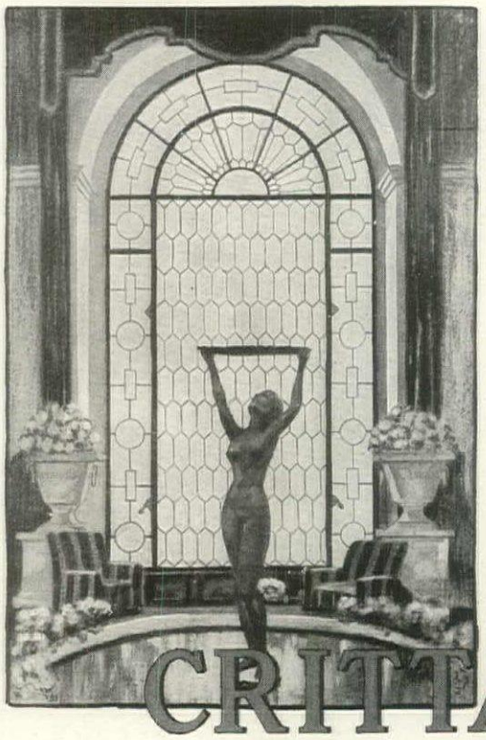
That book will certainly open your eyes to the value there is *for you* in the use of **birch**. The information it contains is not merely interesting — it is *valuable.*

Just ask for a copy of the "**birch** book." We will send it promptly — *free.*

The Birch Manufacturers
219 F. R. A. Bldg.,
Oshkosh, Wisconsin



"Beautiful Birch"



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Steel Casements

for artistic residences *and* other substantial buildings

Made in varied designs to meet all conditions

CRITTALL CASEMENT WINDOW CO.
Manufacturers Detroit Michigan

4020 "Standish," 7⅛ x 4¾ inches $6.00

This Historic Knocker

Was reproduced from a pattern made after the original on the home of our old Mayflower Pilgrim, Indian Fighter and Magistrate, Miles Standish, at Plymouth.

It is an exact duplicate of the one doubtless used by friends and others who sought admittance with its cordial welcome to the home of this illustrious character of early American History.

An ARTBRASS Knocker is a necessary part of the front door and the bedroom door. It supplants the troublesome door-bell, it never gets out of order and any one can easily attach it.

Sent prepaid to any address upon receipt of price. Interesting and Fascinating History of Door Knockers upon request

ART BRASS COMPANY, Inc. Dept. H. G. 8
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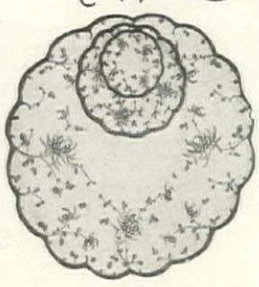
Also makers of the Famous SAN-O-LA Bath Room Accessories

Mc Gibbon & Co.



Chinese Luncheon Set

This beautiful, hand-made Chinese Luncheon Set is embroidered in different tones of blue on white grass linen.

Set contains 13 pieces: 6 doilies 10 inch, 6 doilies 6 inch, and 1 large centerpiece. Price complete, $12.

Send for our beautifully illustrated catalog showing a large assortment of linen, furniture and curtains.

Department of Interior Decoration
Catalog No. 62 sent on request

1 and 3 West 37th Street New York
AT FIFTH AVENUE

Mc Gibbon For Satisfaction

Windsor Chair

The Furniture of Early America

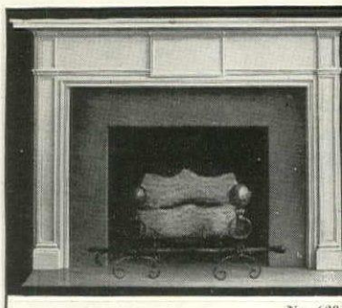
Every piece of Leavens Colonial Furniture is a true example of the furniture of our forefathers. It is distinguished by its simple beauty, sturdy construction, and adaptability. It may be adopted as the general motif of an interior, or simply as a piece here and there.

Leavens Colonial Furniture

You select the examples you prefer and we carry out your wishes in the matter of finish—supplying you with unfinished pieces which may be finished or decorated to order. This service applies to our modern line as well as to the Colonial Furniture.

Write for Set No. 4 of illustrations and Leavens stains.

WILLIAM LEAVENS & CO. INC.
MANUFACTURERS
32 CANAL STREET,
BOSTON, MASS.



No. 628

For Beauty and Utility

When building, whether cottage, bungalow or mansion, your plans for Living Room, Den or other room should surely include a

Brecher Wood Mantel

You may have reproductions of Colonial or Period designs which have been worked out with the skill of artistic craftsmanship, and yet prices are moderate.

A limited edition of 32 beautiful mantels is just off the press, including No. 628 shown above. Let us know your requirements and book will be sent you free.

The Brecher Co.
INCORPORATED
LOUISVILLE, KY.

ROOKWOOD

tiles and pottery give interesting texture and color qualities to the well considered home. Call upon our agents or write direct to us.

THE ROOKWOOD POTTERY COMPANY
Rookwood Place, Cincinnati, Ohio

Built-in-China Bathroom Accessories

WHEN you build, insist on having Fairfacts bathroom accessories installed in your bathroom walls. They are made of china which will not crack or stain and they will last as long as the house itself.

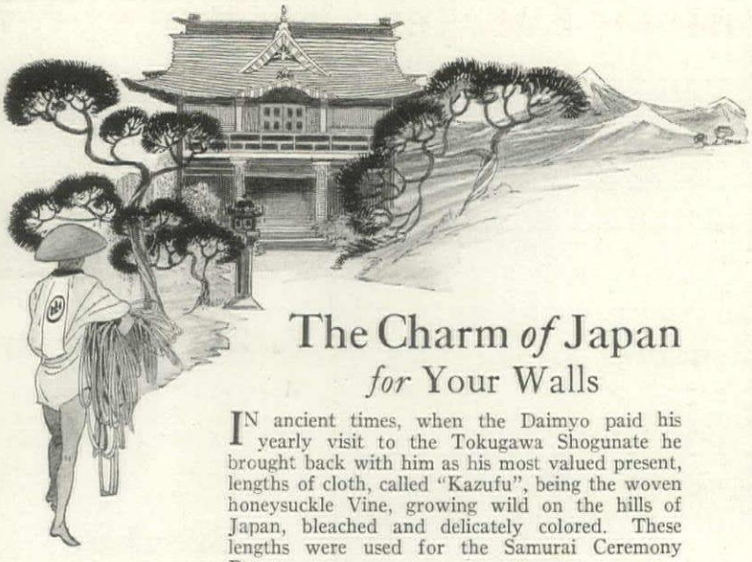
Fairfacts Accessories include soap dishes, tumbler and tooth brush holders, towel racks, shelves, paper holders, sponge holders and safety grips, etc.

We shall be pleased to send you our booklet *The Perfect Bathroom.*

THE FAIRFACTS COMPANY, INC.
Manufacturers
234 West 14th St., New York City

Fairfacts Fixtures

BUILT IN YOUR BATHROOM WALLS



The Charm *of* Japan *for* Your Walls

IN ancient times, when the Daimyo paid his yearly visit to the Tokugawa Shogunate he brought back with him as his most valued present, lengths of cloth, called "Kazufu", being the woven honeysuckle Vine, growing wild on the hills of Japan, bleached and delicately colored. These lengths were used for the Samurai Ceremony Dress.

Some thirty years ago realizing the possibilities of this material for modern use, we started backing it with paper so it could be used on your walls, and as best explaining the finished material it was called GRASSCLOTH.

However beautiful your pictures and furniture may be, a background of GRASSCLOTH, the handiwork of an artistic Peasantry, will enhance their beauty and individualize the atmosphere of your home.

Ask your Decorator to show you GRASS-CLOTH. If he hasn't the color you want—write to us.

Samples of special Hand Colored Papers from our Studios in South Bend, Indiana, sent on request.

F. C. DAVIDGE
and Company

LaPorte & LaSalle Ave's
SOUTH BEND, IND.
28 Wellington St. West
TORONTO, ONTARIO

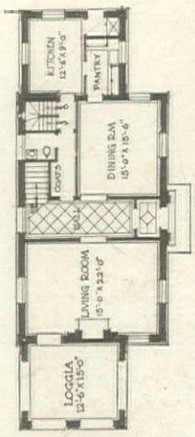
This Enamel Stays White

THE charm of white enameled woodwork lies in its permanent, snowy *whiteness.* That fresh, inviting appearance which only the finest of white enamel can produce and retain, is a never-failing delight and satisfaction.

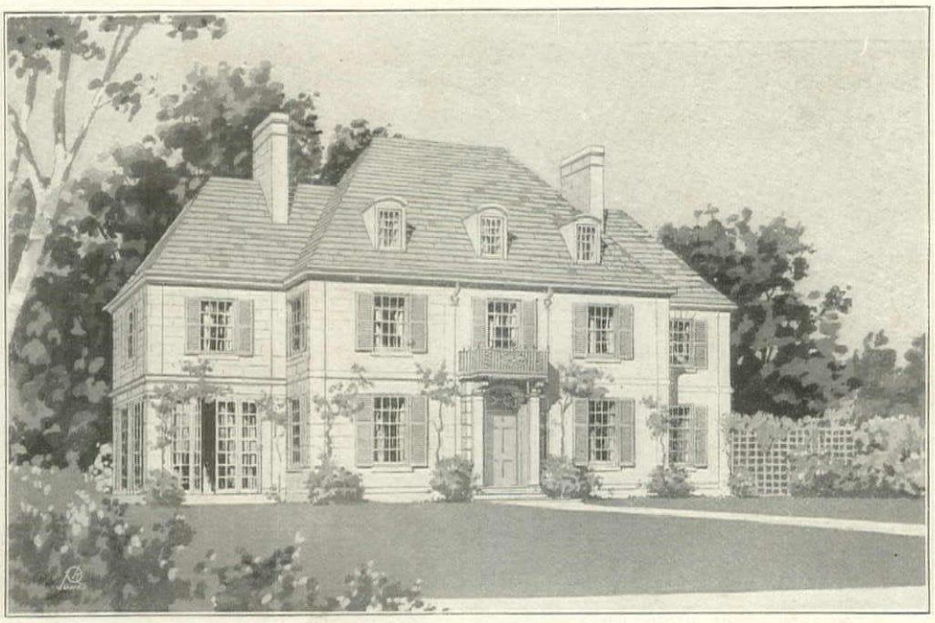
EDELVICE—the Quality Enamel for Woodwork—is supreme in purity. It is easily applied, and flows to a level surface that shows no brush marks. Smoke, dirt and greasy finger marks can be instantly removed with soap and water. Made in white, ivory, cream and gray with gloss, flat or eggshell finish.

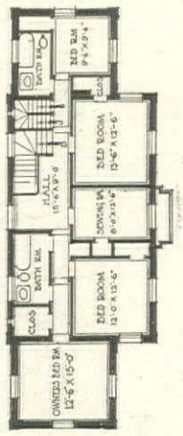
If interested, write
KEYSTONE VARNISH COMPANY
Hull, England Brooklyn, N. Y.

EDELVICE
ENAMEL



First Floor Plan





Second Floor Plan

Picture this charming Indiana Limestone house partly covered with English ivy, set in a garden and surrounded by shrubbery and flowers, and you have a true conception of the ideal American home. Our booklet, "Designs for Homes Built of Indiana Limestone," sent free upon request.

Beauty and Economy Combine In an Indiana Limestone Home

Stone construction always has been the exponent of permanence and stability. Our ancestors built their modest homes of stone—crudely, to be sure, but homes which lasted for generations.

And no building material has supplanted stone in beauty and durability. The perfection of modern machinery has removed all of the difficulties with which our forebears had to contend in construction and has so greatly reduced the cost of producing stone that today it is conceded to be an economical form of construction.

For the past fifty years Indiana Limestone has been the practicable building stone. The central location of the limestone district affords splendid transportation facilities. Millions of dollars have been invested in this great industry and the quarries are the most highly developed in the world.

These facts are of momentous importance to prospective home builders, for they may obtain this stone in any quantities at a surprisingly moderate cost. And what is more beautiful than a home of natural stone!

If you are interested in receiving further information on Indiana Limestone, address Indiana Limestone Quarrymen's Association, Box 782, Bedford, Indiana.

INDIANA LIMESTONE

THE NATION'S BUILDING STONE

Carey-Craft
THE CAREY PRINTING CO. INC.
NEW YORK

Better Iris - - - - - - - - - *by* Farr

The Rainbow Collection

THE delicate beauty of the Iris is hidden from the casual observer who is attracted only by the bizarre. To those who gaze into the heart of this flower, is revealed the rare beauty of its iridescence. Mysterious as the opal with its ever-changing fire, more wonderful than the orchid in structure, so fragile that it seems wholly ethereal, its beauty transcends description. Truly, it is "the lily of the field."

Long ago I yielded to the magic spell of the Iris—it led into a wonderland of delight. From thousands of different seedlings produced here at Wyomissing since 1908, I selected and named about twenty-five varieties. Garden clubs and societies everywhere conferred highest honors on these varieties, and the Panama-Pacific Exposition awarded its Gold Medal. To-day they are to be found in the finest gardens the country over.

Farr's Seedling Iris,—as Lovely as Orchids

YOU can enjoy their loveliness and full enchantment by planting this "Rainbow Collection" in your garden this Fall. They afford such a succession of colorful bloom as to give joy to your heart. The color plate gives but a suggestion of their fine colorings, elegant form and large size. Varieties offered, and prices if ordered separately, are:

1. Blue Jay . . . $ .35	4. Nokomis . . . $ .50	6. Mary Garden $ .50	8. Juniata . . . . . $ .50	10. E.L.Crandall $.75
3. Windham . . 1.00	5. Iroquois 35	7. Mt. Penn . . . 1.00	9. Quaker Lady .50	11. Navajo . . . 1.00

One plant of each (Value $6.45) **$5.00** **Six plants of each** (Value $38.70) **$25.00** **Twelve of each, $50.00**

Farr's Wonderful 1923 Introductions

THE following varieties are offered this year for the first time. They will be a worthy addition to the garden of any lover of beauty.

This offering preliminary to their introduction in Farr's Hardy Plant Specialties (eighth edition) to be issued this fall.

Cecil Minturn. Uniform shade of soft cattleya rose. The finest pink variety. $5.00

The Inca. Falls: velvety dark plum, edged gold; central golden band. Standards: bright saffron yellow. $5.00

Sea Gull. Falls: lavender white, reticulated with violet blue lines. Large white dome-shaped standards. $3.00

Japanesque. Form of a six petalled Japanese iris. Violet blue and white. $3.00

The above set of four new varieties, $15.00

A Handbook of Hardy Plants

IF you want to know the wonderful Irises, Peonies, Chrysanthemums, Phlox, Lilacs, and other perennials grown at Wyomissing, write for a copy of ***"Farr's Hardy Plant Specialties."*** This book of over one hundred pages has been referred to as one of the most interesting and helpful garden catalogues ever published. We will be pleased to mail a copy to readers of House and Garden.

Bertrand H. Farr, *Wyomissing Nurseries Co. 106 Garfield Ave. Wyomissing, Pa.*

-DAY MAGAZINE
DATE DUE
REFERENCE

From a painting by
M. PAUL ROCHE
© ARCO 1922

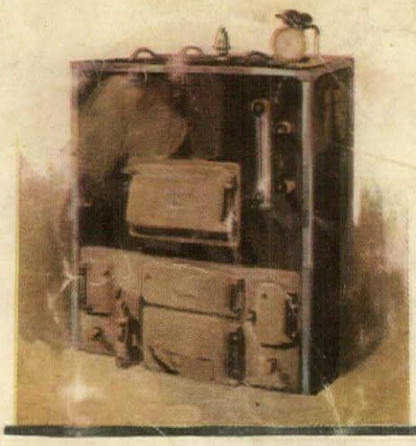
Usury DISCARDED

SIX PER CENT is considered a fair rate of interest; too high a rate of interest is condemned as usury.

Yet there are several thousand American homes in which an IDEAL TYPE A HEAT MACHINE is paying back interest at the rate of 33⅓% on its cost—so great is the proportion of fuel saved, and so little does it depreciate in comparison with cheaper heating plants.

We invite correspondence with other home owners who would like to draw such generous interest from their heating plants.

A 33⅓% investment is surely worth the little effort required to send for the book about the IDEAL TYPE A HEAT MACHINE. Simply write to either address below.



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IDEAL Boilers and AMERICAN Radiators for every heating need

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